

Radio Times, June 19th, 1925.

EARNING A LIVING BY RADIO. By P. P. ECKERSLEY.



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES

for the week commencing  
**SUNDAY,** June 21st.

#### MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-  
GOW, BIRMINGHAM, MANCHESTER,  
BOURNEMOUTH, NEWCASTLE,  
BELFAST.

HIGH-POWER STATION.  
(Chelmsford)

#### RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,  
LIVERPOOL, LEEDS—BRADFORD,  
HULL, NOTTINGHAM, STOKE-ON-  
TRENT, DUNDEE, SWANSEA.

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#### PEOPLE YOU WILL HEAR THIS WEEK.

#### LISTENERS' LETTERS.

#### IMPORTANT TO READERS.

The address of "The Radio Times" is 5-11, Southampton  
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### Low-Born Songs That Live.

By Sir RICHARD TERRY, Mus. Doc.

(Until a year ago Sir Richard Terry was organist and director of music at Westminster Cathedral. He performed a national service by retrieving from obscurity the works of Tudor composers. He is also the greatest living authority on sea shanties.)

WHEN wireless enthusiasts listened recently "from the Albert Hall," I can well imagine that many of them, as they sat in their armchairs with the phones on their heads, felt inclined to join in those rollicking choruses. The present popularity of the sea shanty is a good sign, and it shows that many people are becoming tired of "that unrest which men miscall delight"—I mean jazz music—and are returning to the older and simpler melodies.

No one knows how the shanty came by the name. All that is known definitely is that you should not talk about "shanties," as some literary landsmen do, unless you wish to make any old salt amongst your hearers blush for your ignorance.

Shanties originated in the merchant service. They were sung only in sailing ships that carried passengers and merchandise, never on men-of-war. And they were sung as an accompaniment to work, not in the sailors' leisure time. The donkey engine and steam winch have supplanted the old windlass and capstan; there are no longer any sails to be manipulated. But in the old days all such operations as heaving the anchor, setting and furling sails and the like, were done by hand. Each job had its special shanty. When sail left the seas, and steam blew

away much of the drudgery of a sailor's life, much of the romance left the seas as well.

\* \* \*

It is a well-known fact that not so long ago nearly everyone sang at his work. The sailor shanties are amongst the last to die out in this country. Capstan shanties were used for heaving the anchor and similar operations. When setting sails, a halliard shanty was used to help them pull their ropes in rhythm. Cannot you imagine the "long pull" to which this halliard shanty was the accompaniment?

Oh, pity poor Reuben Ranzo,  
Ranzo, boys, Ranzo.  
Oh, poor old Reuben Ranzo,  
Ranzo, boys, Ranzo.

\* \* \*

Most of the halliard shanties were quite short, the capstan ones were usually longer, but each had its breezy chorus. Here is a verse from a famous capstan shanty:

Our ship went sailing out over the bar,

O, Rio!

And we pointed her nose for the southern star,

And we're bound to the Rio Grande,

Then away, love, away,

Way down Rio,

So fare you well, my bonny young girl,

For we're bound to the Rio Grande.

(Continued overleaf in column 3.)



BY RICHARD TERRY.

## A King's Hand in Church Music.

The "Merry Monarch" and Lively Anthems. By Francis Gribble.

WE are all familiar with the announcement in the Book of Common Prayer that "in quires and places where they sing here followeth the anthem." It has so followed since an early date in the reign of Queen Elizabeth, being the distinctive contribution of Anglicans to Church music.

The Reformation did not disestablish the musicians when it discarded the Mass. There were some notable musicians in England in those days—amiable men whom it was the pleasant custom of the age to excuse for heresy, when other people were being burnt for it, in consideration of their useful talents. They remained attached to the churches and made their influence felt. The evolution of the anthem resulted. "And, Service concluded, a good anthem was sung," writes the antiquary Strype, in 1580.

### A Musical Compromise.

It was—or, at all events, it came to be—a sort of musical compromise. In the Catholic countries of the Continent, Church music was brought, to some extent, under the influence of the opera. The same composers often composed for the Churches and for the stage. Rossini, Verdi, and Gounod are great and glorious examples.

In England, sacred and secular music were regarded as separate arts; and Protestant critics pronounced Catholic Church and cathedral music unduly ornate, some of them even going so far as to style some of it "tawdry and sensational."

One need not join in the dispute. The view taken by anyone who does join in it is sure to depend more on prejudice than on reason. The point to be noted is that the mere hymn, to be sung by congregations in unison, was not important enough for musicians of the calibre of Tallis and Orlando Gibbons, who has been called "the English Palestrina." The choir masters wanted something worthier of their choirs; and so the anthem, with its elaborate technique, was gradually evolved from the simplicity of the psalm, or hymn.

### Organ Pipes for Pots of Ale.

It was not, however, evolved without resistance. The Protestants of the Elizabethan age welcomed good music; but the Puritans of Cromwellian times thought of it as an accursed thing. Simple psalm tunes, for them, were "full of the breath of the Lord"; but florid Church music was a device of the Devil to destroy men's souls. They silenced the choirs, dispersed the singers, took up the music books, pulled the organs to pieces, and sold the pipes for pots of ale. For these things ministered to the "beauty of holiness," and these men held that when holiness was made beautiful, it ceased to be holy.

Then, with the Restoration, came reaction. Charles II. was not exactly a religious man; but he was interested in the arts, and in Church music as one of them. He was, as one of his musicians said, a "brisk and airy prince," and he liked brisk and airy music in churches, as well as elsewhere. Tallis and Orlando Gibbons were not brisk and airy enough for him. He called for "lively" anthems, "with symphonies and ritornels to be played upon violins, cornets and sackbuts in the organ loft."

### The Priest and the Composer.

He dipped into the street service fund to gratify his wishes, and sent Pelham Humfries, with a subsidy taken from that source, to study in Paris under "Master Lully, of the Grand Monarch's chapel." We see the result in an entry in Papyn's Diary: "To chapel, it being

All Hallowe'en Day, and heard a fine anthem made by Master Pelham who is come over."

Nor was the merry monarch the only Stuart king who took an interest in anthems. His gloomier brother, James II., also did so. An anthem which specially pleased him was Blow's "I beheld, and lo." He sent Father Petre to compliment the composer on it, which the Jesuit duly did, adding, however, on his own account: "For myself, I think it too long." Whereat Blow rejoined: "That is the opinion of but one fool, and I heed it not." Petre was so angry that he persuaded the King to dismiss Blow from the post of composer to the Chapel Royal, but James himself was in flight from William of Orange before the dismissal could take effect.

### Encouraging Brighter Services.

A comparatively dark age in the history of the anthem followed, and lasted for more than a century. The Church compositions of that period, with the exception of Handel's, are described as "solid and respectable, but, in the main, dry and perfunctory." The revival of the art was contemporaneous with the beginning of the Tractarian Movement. It has been suggested that the musicians were inspired by the new doctrines taught by such men as Pusey and Keble; but that theory is not very credible. The encouragement which the clergy then began to give to brighter services, after a long period of slovenliness, must have been a more potent factor; and the improvement, in fact, coincided with a forward musical movement throughout Europe.

So it came about that all our organists began writing anthems; and, as Mr. Dickinson puts it in his "Music in the History of the Western Church," "in this numerous company we find the names of such men as Goss, Bennett, Hopkins, Monk, Barnby, Sullivan, Smart, Toms, Stainer, Garrett, Martin, Bridge, Stanford, Mackenzie, and others not less worthy, who have endowed the choral service with richer colour and more varied and appealing expression."

### RADIO FOR HOSPITALS.

*THE Daily News Fund to provide wireless apparatus for every bedside in London's two hundred hospitals is making good progress. The wireless manufacturers have come forward generously, and already half-a-dozen hospitals are assured their equipment without any charge to the fund. This excellent example will be followed elsewhere. B.B.C. stations have already done something in this direction. For instance, the Radio Circle of the Plymouth Station has provided five receiving sets to local hospitals and institutions.*

On May 27th the Mayor and Mayoress of Plymouth formally installed a loud speaker installation at the Blind Institution, North Hill. During the ceremony, a broadcast message was received from the studio on behalf of the 1,500 members of the Radio Circle, all of whom had

### WIRELESS AND WALNUTS.

We recently published a letter from a listener whose pear tree seemed to be adversely affected by its being used to support one end of an aerial wire. Mr. L. W. C. Martin, of 4, Beer Street, Yeovil, Somerset, now writes to describe just the opposite experience. A walnut tree which formerly bore only half a sack of nuts increased its yield eightfold when a wireless aerial was attached to it. But as soon as Mr. Martin dismantled his wireless apparatus and disconnected the aerial from the tree, the production of walnuts declined to about the old average. Mr. Martin asks for an explanation. We confess perplexity, and would welcome suggestions from listeners.

## Low-Born Songs That Live.

(Continued from the previous page.)

Generally, there was no connection whatever between one song and another of these shanties, and, of course, the two is all that is really important. An interesting parallel to these British working songs is the "Volga Boatmen's Song," which was formerly sung in Russia on the banks of the rivers as the men hauled their weighted boats along like canal horses.

It is only as folk music that I should describe any of these shanties as classics. The tunes are all very beautiful and it is almost a national duty that they should be preserved.

When steamships first made their appearance, music in this country had reached its nadir. Our folk-songs were forgotten, our composers were negligible, and our concertos were generally a hash of second-rate foreign music. In these early Victorian times the "serious" middle classes had their Oratorios, but the so-called "untutored" classes still retained their instinct for song and began to make their own music. These rude composers knew nothing of "cultured" music, but they were masters of that one-dimensional form of music known as melody, and they understood what is best described as "lift"—a form of rhythm to which the masses always react immediately—and the music-hall ditty was the result.

If the music-hall song was sometimes dull and crude, it cannot be called unpleasant, and I would sooner have healthy crudity than suggestiveness. There is more healthy fun in a rollicking music-hall song than in any "strictly proper" shop ballad. Such songs as Tosti's "Good-bye" are not one tenth as good, and their sloppy sentimentality nauseates me.

The inner significance of the sea-shanty is in the fact that it was the creation of working men during a period when their souls were starved of music. The so-called "cultured" classes had their music and enjoyed it in a snobbish and self-satisfied way. The "common people" had no use for this complacency, but they had an inherent instinct for song, a sense of rhythm and melody which found its expression in these old shanties.

The composers of these old sea shanties are unknown, but their music lives in the hearts of their old shipmates whose course is almost run. The sailor had a hard life; he was looked down upon as a hard drinking, hard fighting and altogether "common" fellow. But it was this "common" fellow who built up our British Empire and chased our enemies from the sea.

His shanties were despised (by our maiden aunts of the 'sixties and 'seventies) as "low, vulgar songs," but the more cultivated taste of the twentieth century recognizes them as a beautiful folk-music, worthy to rank with that of any other country.

At the headquarters of the B.B.C. in London there is a special organization for collecting and charting daily reports of conditions of reception throughout the country. Regular reports are received from qualified listeners. Every morning the results of these reports are represented by different coloured flags inserted in a large wall map of the country. The black flags (meaning poor conditions of reception) recently so evident in East and South-East London have now nearly all gone.

Difficulties with Continental interference retain a few black flags in the neighbourhood of Plymouth. North Wales, too, is apt to be multi-coloured; but, on the whole, the predominance of white flags reveals a high average standard of reception throughout the country.

## 'Ware Atmospherics!

### Facts for Every Listener.

EVERY user of a wireless set has had some experience of atmospherics. When you switch on the set on certain evenings there is a confused babel of small crackling sounds, punctuated every now and then by louder noises not unlike the tearing of calico. These disturbances are not of very frequent occurrence in this country; in fact, they are probably not bad enough to spoil the reception of broadcasting on more than half-a-dozen nights in the average year. In some parts of America and in the tropics they are so persistent that wireless reception is always carried out under difficulties.

#### Millions of Tiny Bodies.

What is it that causes these irritating noises which come every now and then to worry us? If we had eyes that would enable us to see what is really taking place at all times in this atmosphere of ours, we should be aware of constant movement at enormous speeds of millions upon millions of tiny bodies; these are the electrons and the protons, about which Sir Oliver Lodge spoke so interestingly to listeners some time ago.

When the weather is changeable, with sudden large variations in the thermometer and the barometer, the activity of these little particles is very much increased. Some layer of air or some cloud collects an excess of those of one kind; there is an immediate rush by those of the other sort to combine with them. When the combination takes place, there is a cessation, and if it happens on a big enough scale, we hear a crackling in our receivers.

#### Like Wind Among Leaves.

Actually, atmospherics are occurring by the million at every second of the day or night. Most of them are so small that, as a rule, we hear nothing of them. You can detect their presence with your own set by advancing the reaction coil gradually nearer to the one with which it is coupled. At a certain point you will hear a noise rather like the wind blowing amongst leaves. This is caused by tiny atmospherics, and you hear them because the set is in its most sensitive condition.

The biggest atmospheric discharges take place during thunderstorms. It must be remembered that a single lightning flash dissipates an amount of energy vastly greater than that of all the wireless stations put together. Hence, even though no thunderstorm is raging in your immediate locality, or within a hundred miles of you, you may hear atmospherics when you try to tune in. At any moment of the twenty-four hours hundreds of thunderstorms are taking place in various parts of the world. If they are sufficiently far away for our aerials, we hear nothing of them provided that we do not misuse our reaction coils.

#### Your Sensitive Set.

You may have noticed that on some evenings though broadcast reception is excellent, you are bothered by a roar of atmospherics when you try to receive American stations. This is because you need not—in fact, you should not—come anywhere near oscillation to receive our own stations, but when you try to reach out over the Atlantic, you must get your set into a very sensitive state, and then it picks up interfering noises which would otherwise not be heard.

We cannot tune out atmospherics because they are so powerful that they set our aerials vibrating by shock and are audible on all wave lengths. But we can tune them in, and it is rather interesting to do so. They have a wave length of their own which is generally round about 100,000 metres. By using several large coils wired in series, it is possible to tune in atmospherics so that they are heard not as crackles, but as musical notes.

## What Radio Has Taught Me.

By Vincent Lopez, the Popular Conductor.

[Although Mr. Lopez has only broadcast once in England, he has endeared himself to millions of listeners in America. He is now on a visit to London, where he and his orchestra are having enthusiastic receptions nightly. In this article Mr. Lopez gives us an insight into the psychology of radio audiences.]

I HATE dull music. I want to bring a message of good cheer, to play songs of gladness and innocent frivolity, to be an apostle of Comedy, the Merrymaker. But to be cheerful, a modern conductor has to be dreadfully serious in his quiet moments.

Selection of items for broadcasting purposes is, in fact, no easy matter. Music that is uniformly pleasing on the dance floor, where it is accompanied by colourful settings, has an unfortunate knack of sounding very thin when thrown "on the air," for the appreciation of the audience, the exhilaration of the dance and



MR. VINCENT LOPEZ

In conducting a number it is often necessary to modify greatly the expression. When the trumpets, which have heavy tonal weight, have a *forte* passage, they must be held down to what would normally be deemed *mezzo-forte*.

Wireless has been invaluable in teaching me what the majority want to hear. While I am a sincere admirer of classical music, I do not consider it appeals to the largest number. Most classical music is too solemn in tone to be very popular, and it is for the popular taste that I cater.

#### What All the World Needs.

I have the greatest admiration for the splendid music of the Savoy Orpheans; but it does seem a pity that usually one has to wait up until after ten o'clock at night before hearing a few notes of cheerful jazz. Jazz, as a matter of fact, is quite old, instead of being a new invention, as many people think it to be.

There are some authorities on this side of the Atlantic who think of broadcasting only as an educational force. It is an educational force, of course, but the majority of folk do not buy a wireless set in order to be educated.

Wireless has made me realize that a successful band must radiate music that is joyful, not instructive.

In common with literature and other forms of art, wireless programmes are rapidly becoming less informative and more lightly amusing. Letters from thousands of listeners have convinced me that the universal demand to-day is to be cheered, and I feel supremely happy in the thought that my music has supplied, in a small measure, what all the world is wanting.

#### NOISES FROM ELECTRIC LIGHT WIRES.

ONE often hears queries concerning the mysterious connection which seems to exist between the electric lights in a room and the wireless apparatus installed there. Listeners sometimes find that their reception of B.B.C. programmes is marred by a humming noise in the headphones, an interference which is frequently due to the electric wiring of the room in which they are listening. The interruption is irritating enough with a crystal set, and a fifty cycle supply, but on a hundred cycle supply, such as exists in certain towns, it is considerably worse.

There are various house-wiring systems for light and heating, in some of which the insulated conductors are covered with a metal sheath, which is, of course, connected to earth. Recent experiments in an electrical laboratory have made it clear that, for the avoidance of this interference with wireless reception, a metal-covered wiring system has considerable advantages over the unprotected rubber-covered wires.

the atmosphere are lacking, and appeal is made solely to the ear.

My band consists of eighteen players, each of whom is able to play three distinct instruments, whilst being a specialist with one. The greatest difficulty is to get new, appropriate pieces to play, and I have several men doing nothing other than collect new music for me.

Broadcasting experience has taught me how fond people are of old tunes, and how they love to hum the old songs over again, with their attendant associations.

This led me to originate the idea of playing well-known music with the airs picked out on individual instruments.

Most people remember little but the principal air. For instance, I played recently some of the music from *H.M.S. Pinafore*. "Dear Little Buttercup" was picked out on the flute, another melody on the saxophone, and so on.

# Official News and Views.

## GOSSIP ABOUT BROADCASTING.

### A New Experiment.

THE B.B.C. is doing a number of special experiments, both on the technical and on the programme sides. On the programme side the point which is commanding most attention now is topicality. It is felt that there might be introduced into the talks more features definitely associated with an outstanding event or news item of the day. The chief difficulty is, of course, to make arrangements of this kind conform with the character of programmes as arranged in advance.

It is highly desirable that the programmes should adhere as closely as possible to the form in which they have been published. But their effective advance publication requires that they be prepared about six weeks ahead of the date of performance. Nevertheless, topicality is so important that a certain measure of added flexibility has to be imparted to programme arrangements, even at the risk of increasing the occasions of correction.

### Difficulties of the Idea.

Thus, certain periods of programme time are to be allotted weekly to topical subjects which can only be determined on the day in question. This represents a development of the "Man of the Moment" series of weekly talks which were announced recently. Although it is agreed that a good deal should and can be done to impart topicality to programmes, it should be remembered that to attain the ideal in this respect is immensely difficult.

It is suggested, for instance, that the winning jockey of the Derby should broadcast his impressions of the race a few hours afterwards. It is suggested also that whatever happens to be the main subject of discussion in the morning newspapers should be also the subject of a broadcast talk on the evening of the same day.

### Topicality versus Censorship.

To avoid controversial issues and to be able to guarantee that the broadcast medium is not used for special pleading or indirect propaganda, the greatest care must be exercised in the censorship of all talks. This tradition is so important that to endanger it in the interests of topicality would not be justified. When, therefore, listeners are apt to accuse the B.B.C. programmes of being remote from current affairs, it should be remembered that the problem is not so easy of solution as appears on the surface.

There is, moreover, a definite agreement with the newspapers which, at least during the period of the present licence, prescribes the limits within which current events may be broadcast. Narrative as such is prohibited. All the B.B.C. is allowed to do is to try to give the atmosphere of contemporary events and occasions.

### Lord Jellicoe to Broadcast.

Lord Jellicoe's speech at the Dominion of New Zealand Dinner in London on June 22nd will be broadcast from all stations.

### Sounds From the Coal Pit.

The microphone has recently accompanied an aeroplane in flight, has taken noises from under the Thames, and has flirted with the nightingale in the Surrey woods. Next Saturday, June 27th, from 8 to 8.30, it will add to its experiences by taking sounds from the pit of the Nunnery Colliery, near Sheffield. It will be placed in the Park Gate Seam, 750 feet below ground level and one mile from the pit-shaft. The manager of the mine will explain the various noises, which will include the coal cutter, shot borer, explosion of shot, fall of coal, filing of tubs, noises of trains, and signalling apparatus of the cages. These noises will be S.B. to all stations except Newcastle.

### A Whiff of the Sea.

B.B.C. stations are finding that sea programmes are extremely popular. Dundee Station is offering a programme of this kind on July 3rd. Mr. George J. Jeffcock will give rollicking sea songs, and the Station Two will play the march, "Admirals All," an overture, "Plymouth Hoe," and a Nautical Fantasia, "Life On the Ocean."

### Bishop Barnes to Broadcast.

On Sunday, June 28th, the Birmingham Station will have the distinction of broadcasting for the first time the Rt. Rev. the Lord Bishop E. W. Barnes, F.R.S., who will conduct the service between 8.0 and 8.30 p.m., which will be relayed from St. Phillip's Cathedral and broadcast from the Birmingham and Chelmsford Stations.

### The First Woman Baritone.

Miss Beatrice Telegar, who is believed to be the first discovered woman baritone, will make her first public appearance at London Station on June 20th. Miss Telegar, who is a New Zealander, has a voice of the true male baritone quality, and she uses it with admirable effect.

### IMPORTANT.

Since going to Press with the Programme for Thursday, June 25th, and the facing page, we are informed that it may not be possible for excerpts from "No No Nanette," and The Co-Optimists to be broadcast in the "Daily Graphic" Charity Concert.—EDITOR.

### Special Programme at Liverpool.

On Friday, July 3rd, the Nutgrove Prize Band, conducted by Mr. H. Hill, will broadcast from Liverpool Station. In the same programme Mr. George Hill, baritone, will sing Negro Spirituals. Monologues and character studies will be given by Mr. Pat Williams.

### Zulu Songs at Glasgow.

Glasgow Station will give the third of its Empire series on Monday, June 29th. Listeners will be taken by train from Capetown to Johannesburg by way of the Gordon Route, Port Elizabeth and Pretoria, through the Orange Free State, the Drakensberg Mountains and Natal. There will be dramatic representations of historical events. Real Zulu songs will be broadcast for the first time in Great Britain.

### Midsummer at Nottingham.

A special Midsummer concert will be given by Nottingham Station on Friday, June 26th. Mrs. Ruby Barlow will appear in two playlets. Miss Ida Sargent, soprano, will be supported by the Mikado Orchestra, under the direction of Mr. Frederick Bottomley.

### Belfast Visits the Country.

Belfast listeners on Friday, June 26th, will be given a special programme of music descriptive of country scenes and pursuits. The programme will conclude with *Columbine*, a fantasy, by Reginald Arlett.

### Education by Radio.

So successful are the bi-weekly school transmissions from Edinburgh that it is hoped to extend them shortly. These transmissions take place on Wednesday and Friday at 3.30. Nearly all the speakers are professors at the University of Edinburgh.

### Leeds-Bradford's Birthday.

The Leeds-Bradford Station will celebrate its first birthday with a special programme on Friday, July 10th. The prologue of the programme has been written by Mr. Leslie Boiley, with music composed by Mr. Cecil Moon, the

theme being "The Spirit of '21". All members of the station staff, including the engineers, will take part. Four song cameos will be given, as well as half an hour of request items.

The whole programme is being arranged by Mr. Cecil Moon, the well-known Yorkshire pianist and composer.

### Listeners Help London Stations.

The experiments carried out at King George's Hall, Y.M.C.A., Caroline Street, London, were very successful. On three occasions the London programmes were performed in this hall instead of in the Studio. Listeners were invited to attend, and responded with alacrity. A nominal admission charge of 6d. was levied, and the proceeds handed to the Children's Hospital Wireless Fund. The value of a visible audience was proved beyond doubt.

### An Example Worth Following.

All reports agree that the programmes from King George's Hall gained in vitality and brightness.

Moreover, those who attended were most appreciative. A member of the audience at the first performance called the following day at 2, Savoy Hill, and left a guinea for the Children's Hospital Wireless Fund.

### A Prize-Winning Quartet.

The Imperial Vocal Quartet, first prize winners at the Blackpool Musical Festival in 1924, will be making their first appearance at the Manchester Station in a chamber music programme on Sunday, June 28th. Each of the members of this quartet—Miss Erida Roberts, soprano; Miss Lena Griffiths, contralto; Mr. William Venables, tenor; Mr. Frank Nicholson, baritone—have individual prize-winning records. Their programme will include several of Brahms' Gypsy Songs, and two quartets from Liza Lehmann's "In a Persian Garden." On this occasion, also, the "PZY" Piano Trio—Messrs. Eric Fogg, Don Ryden, and Sidney Wright—will be making its first appearance at the Manchester Station.

### Garrick's Musical Farce.

David Garrick's musical farce, *May Day*, which lay forgotten in the British Museum for over a century, proved such a great success when it was revived at the Cardiff Station recently that it has been decided to give a repeat performance of the work on Saturday, July 4th.

### Railway Radio.

Several experiments have been carried out in connection with broadcasts of some of the proceedings at the Railway Centenary Celebration at Darlington on June 19th, July 1st and 2nd. It has been found that noises taken from the footplate of an express locomotive travelling at full speed, even when considerably modulated, are so loud as to drown any superimposed conversation and are, indeed, hardly recognizable. Experiments are continuing, however, and a broadcast of considerable novelty is likely to be evolved.

### A Link From the Train.

If the locomotive footplate suggestion proves impractical, attempts will be made from a guard's van immediately behind the locomotive. A broadcast of this kind requires a wireless link from the train.

Moreover, it has to be borne in mind that some noises reproduced literally do not convey the sense of reality aimed at. For instance, several listeners questioned the authenticity of the recent broadcast of the seashore from Plymouth.

# PEOPLE YOU WILL HEAR THIS WEEK.



Mr. MILTON ROSSMER will play Oberon in "A Midsummer Night's Dream" on June 23rd. (S.B. to all Stations except "XXX.")



(Fotoman A. Donfield  
Mr. JOSEPH GOYNE and  
These popular actors will entertain listeners on June 25th.



George Photo Co.  
Mr. LESLIE HENSON,



(Courtesy of Broadca  
Mr. GEORGE GROSSMITH, will be heard in  
excerpts from "Jo No Nantes," on June 25th.



Martin  
Lady DIANA DUFF-COOPER is to take part in the All-Star Programme on June 25th.



Martin  
Mrs. GLADYS COOPER, who, with other stage celebrities, will take part in "The Dolly Graphic" Concert on June 25th.



Fotoman A. Donfield  
Miss WINNIE HALE will also be heard in  
excerpts from "Jo No Nantes" on June 25th.



Martin  
Miss MARGARET HALSTAN, who is  
taking part in "A Midsummer Night's  
Dream" on June 23rd.



Martin  
Viscountess ASTOR, M.P., will broadcast  
from Edinburgh on June 25th.



H. Martin  
Mr. DAVY BURNABY, the Co-Optimist,  
to be heard on June 25th.



Martin  
Miss HEATHER THATCHER, who will  
broadcast (S.B. to all Stations) on  
June 25th.



Fotoman and himself  
Miss JOSE COLLINS will delight listeners  
everywhere on June 25th.



M. ZACHAREWITSCH Violinist will  
broadcast from London on June 25th.

# Pieces in the Programmes.

## A Weekly Feature Conducted by Percy A. Scholes.

RALPH VAUGHAN WILLIAMS.

WE count Dr. Vaughan Williams one of our greatest living British composers. Last month his *Pastoral Symphony* was given the place of honour at the Festival of the International Society for Contemporary Music at Prague, and his *Merciless Beauty* will be sung by Stewart Wilson at the Chamber Music Festival of that Society to be held at Venice in August. He was born at Down Ampney in 1872.

It is difficult, if not impossible, to appreciate the later music of Vaughan Williams without full realisation of the fact that it expresses very strongly a definite personality and has great depth, and that it is correspondingly reserved, and not always very clear, so that if one listens superficially or unsympathetically, its significance may be missed, and one may misjudge it as simply awkward or crude. This applies especially to his *Mass*.

### HIS MASS.

(SWANSEA, FRIDAY.)

It is essential to understand that this work has practically nothing in common with any music of the last three centuries. It is intended to be sung almost, if not entirely, unaccompanied, and it owes most to the English Elizabethan composers, who brought unaccompanied vocal music to its highest development; but it goes behind them, and has relations with a more "primitive" style than theirs.

Its chief characteristics are (1) That all the "parts," or "voices," are equal in importance, each having definite melody to sing; (2) That its rhythm has little of what we may call the march or dance character, and is rather the rhythm of words, such as one finds in the most elastic poetry; (3) That it does not use the ordinary rigid "major" and "minor" scales which were used, for instance, by Beethoven. It is clear that each of these three characteristics tends to produce *indefiniteness*, and that together they give that suggestion of infinity which is obviously essential in religious music.

The other most important feature is the use or suggestion of Plain-song—the traditional music of the Church, in which the words preserve their own free rhythm.

1. KYRIE (Lord have mercy upon us). The Chorus begins, Altoe starting very slowly and softly. The other voices quietly enter with a similar phrase, in the order—Basses, Tenor, Treble.

The middle section (*Christe eleison*) is set for FOUR SOLOISTS.

The final *Kyrie* (Chorus) is much the same as the first, but intensified.

2. GLORIA IN EXCELSIS ("Glory to God in the highest"). For this number, and indeed for most of the Mass from here onwards, the Chorus is divided into two four-part choirs.

After the first phrase has been intoned, to Plain-song, by a Tenor, the second phrase, beginning *Et in terra pacis* ("And in earth peace"), is sung very softly to wide-spread, eight-part chords.

Then begins "antiphonal" treatment, which is largely used here, i.e., one four-part choir sings one phrase the other answers with the next.

The phrases which begin with *Quoniam* ("Thou that takest away the sin of the world") are sung by the Soloists, answered each time by the *Miserere nobis* ("Have mercy upon us") of the Chorus.

The words *Cum Sancto Spiritu* ("With the Holy Ghost") are taken up loudly, one after another, by all the eight parts of the Chorus,

and gradually a big climax is built up, ending with a reiterated, cumulative *Amen*.

3. The CREDO starts with the Tenor intoning the Plain-song, *Credo in unum Deum* ("I believe in one God"). The Chorus responds.

The Soloists first enter with *Hic incarnatus* ("And was incarnate"), and later, they have *Hic spiritum sanctum* ("And I believe in the Holy Ghost").

A great climax comes with *Et vitam venturi sicuti, Amen* ("And the life of the world to come, Amen").

4. The first part of this, the SANCTUS ("Holy, Holy, Holy, Lord God") is entirely for Chorus. It opens very ethereally.

The FIRST OSANNA (Hosanna in the Highest) is mostly antiphonal.

The BENEDICTUS (Blessed is He that cometh) is chiefly given to the SOLOISTS.

The SECOND OSANNA (CHORUS) is at first very soft; there is a sudden outburst, ending in a big descending phrase, ALL VOICES IN UNISON (or octaves).

5. AGNUS DEI ("O Lamb of God") is given, as in most good settings of the Mass, as a tranquil, but deeply expressive ending. It is largely an antiphonal use of Chorus answering Soloists. It is mostly subdued.

### PART OF "A LONDON SYMPHONY."

(BOURNEMOUTH, SATURDAY.)

This work was first performed in the spring of 1914. It has since been revised. Its title might well be expected to excite the ingenuity of musical analysts, and some have risen well to the occasion. Mr. Finek, of New York, for instance, says that "Mr. Williams presents the great metropolis musically in a great variety of aspects." He speaks of "old Father Thames," "the gloom of Bloomsbury in the dusk," and "the slums . . . where cocker-girls dance their beloved 'Double-Shuffle Jig'"; and apparently the final picture presents the London of the unemployed and the unfortunate! Vaughan Williams, however, says that "A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression, but it would be no help to the hearer to describe them in words."

There are four Movements to this Symphony, of which the First and Third are now to be played.

### I.

The First Movement starts with a slow Introduction (which lasts about a minute), gradually emerging from a haze.

After the unmistakable Westminster Chimes (Harp harmonics and Clarinet) we are plunged into the Movement proper, best described by the directions given—*Quick and resolute, very heavy*. This is mostly bustling, complex music, but it is built on many clear, straightforward tunes, all of which have a familiar ring.

### III. SCHERZO (NOCTURNE).

*Quick, lively.* "Scherzo" is an Italian word which means, literally, a jest. In music it is generally used as the title for a playful, light piece, which may or may not be definitely humorous. The addition of the word "Nocturne" here can hardly be meant to suggest anything else than a study of London's night life, and certainly the music bears this out.

N.B. Of Haworth's Wedding Feast and Beethoven's Choral Symphony, which are respectively to be broadcast from Swansea (Friday) and Glasgow, Aberdeen, Edinburgh and Dundee (Wednesday), the first was described in the issue of *The Radio Times* dated June 5th, the second in that dated April 3rd.

## Listeners' Letters.

100 letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The editorial address is 611, Southampton Street, Strand, London, W.C.2.

### Popularity and Worth.

DEAR SIR.—The voice of femininity has long been denied expression, or has been obsequiously silent on the fashionably controversial subject of wireless, and it follows that we have been exempt from its indulgent patronage or the plausibility of hasty assertion.

So we read Miss Rebecca West's article in *The Radio Times* not unprepared for verbal fireworks of novel hue, fierce intensity, and irresponsible objective, and we were not disappointed. This, so far as the devotees of her literary capabilities are concerned, is admirable, but the sweeping depreciation of the quality of music broadcast is unworthy.

Truly, if many of the orchestral items do emanate from a morgue, then the resurrection is, as might be imagined, supernatural in its living beauty.

I hope that inability to secure broadcasters of overwhelming reputation, as foreshadowed by Miss Rebecca West, will not unduly distress the R.B.C., for they have hitherto shown effective discrimination between popularity and worth, yet ever conscious of the public's partiality for the former.

Yours, etc.,  
Bowling, Bradford. H.V. D. FAIRBAKES.

### Nights of Humour.

DEAR SIR.—I observe that the Bournemouth Station is devoting an evening in the near future solely to matters humorous.

As one who has derived and continues to derive much pleasure and intellectual profit from the programmes, may I suggest that an evening occasionally devoted to one particular class of entertainment or lecture would be a change that would be appreciated not only by myself, but by many others? I would suggest an evening might be devoted by London entirely to humour—mixed humour—preferably dialect humour.

There is a large unexplored field here—Scotch, Irish, Welsh, Yiddish, etc., in addition to which there would be Cockney humour, as well as the colloquial humour from the various shires. Please, however, do not let me have any more of the cheap vulgar American jazz variety, of which we have had a surfeit lately.

Yours, etc.,  
London, S.E. HENRY W. ABBEY.

### Sunday Services by Radio.

DEAR SIR.—Whatever changes may be made in the conduct of the broadcast Sunday evening service, please on no account omit the Scripture reading. It adds greatly to the beauty of the service and its omission would be a loss.

The "atmosphere" for the service should be found in the heart of the listener, and I hope that the R.B.C. will continue as in the past.

Yours, etc.,  
Farnborough. JOHN A. STURKHAM.

### A Help to Listeners.

DEAR SIR.—It would be a great help to listeners if, occasionally, when a programme of serious music, ancient or modern, is being transmitted, instead of giving two or three works, the number were reduced and a competent musician were to give a short talk on one of the works, picking out themes and explaining the form in simple language. This would enormously enhance the interest of listening, and make it much easier for many people like myself to understand and enjoy.

Yours, etc.,  
London, W.C.1. ARTHUR COATES.  
(Continued on the facing page.)

**Listeners' Letters.**

(Continued from the facing page.)

**What Is a Condenser?**

DEAR SIR.—In the general jubilation that our age has come into possession of the marvels of wireless, people seem to overlook the fact that the tiniest and simplest looking parts of a wireless set are perhaps the most important. I refer to the condensers—little piles of tinfoil and mica packed between a couple of slabs and left to do their work.

All the world has heard of the Hertzian waves and the Marconi system, but can any reader tell me what is a condenser? I am assured that it acts like the mainspring of a clock, and that when someone puts energy into it, this is stored up, and released later when it is needed. On the other hand, we are told it is a sort of tuning fork, and that if your condenser will throb at the right speed—a mere 50,000,000 times a minute—you can hear broadcast stations you never heard before.

One of our most distinguished University professors impressed on me the other day that a condenser is an electrical prototype of the machine on the outside pier on which passers-by pay a penny to exert violence. Great strength rings the bell, and greater strength returns the penny!

On top of all these dicta of experts comes the smiling correction that a condenser does not condense at all! The name is a misnomer and a relic of those happy-go-lucky days when a vegetable was called a cauliflower because, forsooth, it looked rather like a flower! So what is a condenser?

Northwich.

ETHEL BURTON.

**An Aerial Hint.**

DEAR SIR.—My office boy, who lives at Barking, was telling me about his bad reception. I questioned him on his aerial and suggested that he should substitute for his present single wire taken directly from the top of a short pole to a lower window of the house, a twin serial with two ft. spreaders and a lead-in, erecting a short pole on the eaves of the house, thus to gain extra height, the lead-in being taken to the same window.

He has done so and finds that his reception is now much better than from the old aerial. I think this enormous Captain Eekersley's talk on the subject

Yours, etc.,

E. COOPER STREETON.

Wimbledon Park, S.W.

**Broadcasting and Concert-Going.**

DEAR SIR.—I have been asked by our Belfast members to convey their thanks to the British Broadcasting Company for so generously giving the concert of April 18th last in aid of our Branch Benevolent Fund.

The sum realized by the concert, which has been placed to the credit of the Fund, is easily the best result obtained during the four years our annual Benevolent Fund concerts have been held.

It was suggested to me by many people that the fact of our concert being broadcast would have a detrimental effect on the attendance. So far from this being the case, the Ulster Hall was practically filled, in spite of the extremely inclement weather, and I must believe that a first-class concert where the prices of admission are reasonably low does not suffer in the slightest degree through being broadcast.

If the concert is a good one, it helps to advertise the next.

Yours, etc.,

W. HANDLEY.

Belfast. (Branch Secretary, Belfast Branch, Musicians' Union).

# Winning a Wife By Radio.

**The Story of a Modern Knight. By Alfred Heard.**

WHAT a pity it is," remarked the Soprano, pensively, "that the days of chivalry are dead! How picturesque it must have been in the Golden Days, to have seen a gallant knight in full armour, riding through the country with his lady's glove tied to his helmet, anxiously seeking other knights wearing similar tokens!"

"To the end that they might break each other's heads!" said the Baritone, sardonically.

"You don't quite understand the spirit which animated these gentle knights," replied the Soprano, pityingly. "Their object in breaking a lance with each other was to show to the world that they were ready to die in the service of the lady they loved. But Cervantes killed the old spirit of chivalry when he wrote 'Don Quixote'!"

"I am sorry to contradict you," said the Entertainer, "but you are mistaken. The chivalry business is still going strong, although the present members of the old firm wear sports jackets and plus fours instead of chain-mail hauberks and steel kneecaps! The spirit of chivalry is as much alive as ever it was, believe me!"

"Broadcasting was in the mewling and puking stage when I had a call to the microphone—a call so insistent that it would not be denied, accompanied, as it was, by the promise of a substantial fee! At that time I had a partner who, besides being a clever pianist, was as good a man at impromptu gabbing as you would find on a day's march to and fro along the corridor leading to the buffet compartment. We had just received the offer of the engagement to broadcast our clever and refined double turn, when my partner fell ill, or, as my charwoman put it, 'took bed with quinsy.' The quinsies made their appearance on the Monday, and we were to thrill the world on the Saturday! What was I to do?"

"Pegs the job on to a couple of capable men possessing a post-war repertoire," suggested the Entertainer, ironically. "I refer to the Peninsular War, of course."

The Entertainer looked vague.

"Obviously," he continued, "the only thing to do was to find a man of superior mental calibre; a first-class musician, and a fount of wit and humour. You will understand that it was necessary to find my counterpart as nearly as might be, hence the extreme difficulty of my task. I hunted high and low, but the man to fit the job was not forthcoming.

"Friday morning came round, and I was still partnerless. I was just getting up from breakfast when somebody knocked at the door of my flat. Opening the door, I saw a well-set-up young man of pleasing appearance standing on the mat. 'Have I the pleasure of addressing Mr. Mavers—or—the great Mr. Mavers?' he inquired, somewhat nervously. Assuring him that his pleasurable anticipations were not ill-founded, I invited him to honour my humble abode with his presence. 'Step in lively,' was the exact form of invitation I gave, 'and help yourself to one of those cigars, which were a present from Aunt Maria. Now, how can I further your interests, young man?'

"I gather that you want somebody to take your partner's place for the time being?" he said, lighting the cigar.

"You have hit the right nail on the head," I replied, "and if you can recommend anybody really suitable and in a position to begin study



at once, you will relieve me of considerable anxiety. The engagement to broadcast tomorrow is a very important one, and I have my reputation to consider."

The young man threw himself back in his chair and pulled away at his cigar. "Quite," he murmured, "quite! I was about to propose that I should take your partner's place to-morrow. I am engaged this afternoon and evening; suppose we run through the stuff this morning?"

"To say that I was taken aback would be putting it mildly.

Why, the young fellow could not have been more than twenty-five! I tried him out and was amazed at his ability. In many ways he reminded me of myself at the same age. He showed remarkable aptitude in the difficult art of impromptu back-talk; he had a resonant and musical voice; and he played the piano like a virtuoso. He was very reticent as to his past history, but I gathered that he had sung privately and done a little in the amateur theatrical line, but nothing professionally. Anyway, he was a distinct find, and I arranged with him to turn up for a final rehearsal on the following morning.

"I was looking out of my dining-room next morning and noticed a Rolls-Royce drawing up just beneath the window. To my surprise, my young friend stepped out, raised his hat to somebody inside the car, and gave some instructions to the chauffeur, who touched his cap rather obviously, I thought. Being essentially a man of discretion, however, I did not mention the matter during the short rehearsal, and we arranged to meet at the Broadcasting Studio that evening.

"In all modesty, I can only refer to our turn before the microphone as an unqualified success. The Announcer nearly had hysterics, and a well-known Professor, who was giving a talk on 'Worms, and why they turn!' split his sides, and had to be taken to Guy's!

"I never saw my young assistant again. There was a rose from the Baritone. 'The sequel, man, the sequel?'

The Entertainer looked bored. "A piece of wedding-cake, and a simple card inscribed 'With Lord and Lady So-and-so's best wishes.' I learned afterwards that the present Lady So-and-so had refused to marry his Lordship until he had accomplished, for her sake, something that the whole country would hear of! No, Miss Claire, chivalry is not dead yet!"

A CORRESPONDENT sends the following true story. A friend came to see him one night and upon being invited to listen to a broadcast programme refused to do so because, as he put it, "some high-brow stuff would be on"—as a matter of fact, the Kreutzer Sonata was being broadcast—but he would listen after the local news at 10 p.m. When eventually the programme switched on again after 10 p.m., the music had just re-started, and after it had finished, the visitor exclaimed: "That is what I call a real jolly tune, something I can enjoy. Why can't we always have some such thing, instead of that dull classical stuff such as was on in the programme earlier in the evening, when I came?"

His host protested that what he had heard was the last movement of the sonata in question, probably played out of turn, and yet the visitor refused point blank to believe that such was the case.

# WIRELESS PROGRAMME—SUNDAY

(June 21st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

Military Band.

3.30-3.30

S.B. to other Stations.

DOROTHY BENNETT (Soprano).  
LEONARD GOWINGS (Tenor).  
MICHAEL ZACHAREWITSCH  
(Solo Violin).

CEDRIC SHARPE (Solo Violoncello).  
THE "2LO" MILITARY BAND  
Conducted by DAN GODFREY, Junr.

**3.30. THE BAND.**

Overture, "The Flying Dutchman" Wagner  
DOROTHY BENNETT.

"When Rocks Fly Homeward" Alice Rosely  
"The Bell Song" ("Lakme") Dvorak

CEDRIC SHARPE.  
"Elegie" ... March  
Melody in F ... Rubinstein-Popoff  
"Love in Araby" ... Haydn Wood, arr. C. Sharpe

**4.0. LEONARD GOWINGS.**

"Plauding" ... Elgar  
"The Sighed Swan" (Old English)  
arr. H. Lane Wilson

MICHAEL ZACHAREWITSCH.  
Concerto in E Minor, Op. 64 (First Movement) Mendelssohn

**THE BAND.**  
Ballet from "The Lake of the Swans" Tchaikovsky

"Babillage" ... Gillet  
"Evensong" ... Easthope Martin

**4.40. DOROTHY BENNETT.**

"Never Sing to Me Again" Rachmaninoff  
"Pasturale" ... Veracini

CEDRIC SHARPE.  
"The Londonderry Air" ... Arnold Trowell  
"Believe Me, If All Those Endearing Young Charms" ... arr. G. Sharpe  
"Harlequin and Columbine" ... Woodworth, arr. G. Sharpe

LEONARD GOWINGS.  
"Diaphonia" ... Harold Samuel  
"Murmuring Breezes" ... A. Jensen

**5.0. MICHAEL ZACHAREWITSCH.**

Potomak in D ... Wieniawski  
"Imagination" ... M. Zacharewitsch

**THE BAND.**  
Selection, "Reminiscences of Tchaikovsky" Dan Godfrey

**6.30.—Hymn, "Guide Me, O Thou Great Redeemer" (A. and M., No. 196).  
Bible Reading.**

Anthem, "I am Alpha and Omega" Steiner  
Address by the Right Rev. The Lord Bishop of PETERBOROUGH, D.D.

Hymn, "Before the Ending of the Day" (A. and M., No. 15).

**8.0. DE GROOT  
and  
THE PICCADILLY ORCHESTRA.**  
MAVIS BENNETT (Soprano).  
Relayed from The Piccadilly Hotel, London.

S.B. to other Stations.

**10.0.—TIME SIGNAL FROM GREENWICH.**  
WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News.

**10.15.—De Groot and the Piccadilly Orchestra (Continued).**

10.30.—Close down.

**5.15**

**BIRMINGHAM. 479 M.**  
Chamber Music Programs.  
3.30-5.00

THE MARY ABBOTT PIANOFORTE TRIO.

FRANK VENTON (Violin);  
HARRY STANIER (Violoncello);  
MARY ABBOTT (Pianoforte).  
BARRINGTON HOOVER (Tenor).  
THE TRIO.

Trio in F Minor, Op. 65 ... Dvorak  
Allegro ma non troppo; Allegretto grazioso; Poco adagio; Finale, allegro con animo.

BARRINGTON HOOVER.

"Requiem" ... Sidney Homer  
"I Got a Hobo" ... Burleigh  
"In Native Worth" ("The Creation") Boyd

MARY ABBOTT.

Nocturne in F Sharp Major ... Chopin  
Impromptu in C Sharp Minor ... Chopin  
Etude, "Ocean Wave," in C Major ... Chopin

BARRINGTON HOOVER.

"The Cloths of Heaven" ... Debussy  
"To My Beloved" ("Don Giovanni") ... Mozart

THE TRIO.

Trio in B Major, Op. 8 ... Brahms  
Allegro con brio; Scherzo, allegro molto;  
Adagio, Allegro.

**5.0-5.30.—CHILDREN'S CORNER.**

**5.30. STUDIO SERVICE.**

Hymn, "Hark, My Soul, It is the Lord" (A. and M., No. 260).  
Reading.

Anthem, "The Radiant Morn" Woodward  
Religious Address, by the Rev. C. T. KIRTLAND, St. Margaret's Church, Ladywood.

Hymn, "Bright the Vision that Delighted" (A. and M., No. 161).

Radio Fantasy No. 5.

9.0-10.0.

"SWEET O' THE YEAR."

Written by John Overton.

Music arranged by Joseph Lewis.

Character:

(In the order of their first speaking.) Chorus ... WILLIAM MACREADY  
Gaffer Brookshaw (The Oldest Inhabitant) PERCY EDGAR

The Sexton ... JOSEPH LEWIS  
Mother Ruddock (A Reputed Witch) JOHN OVERTON

John o' Dreams ... PERCY EDGAR  
Jack Birkeet (A Village Child) JOHN OVERTON

Willum Dent (An Old Shepherd) PERCY EDGAR  
Antony Derring (The Young Squire) GEOFFREY DAMS

Chloris Fairfax ... GLADYS COLBOURNE  
The action takes place in the village of Little Wimpole on a May Day evening in the good old times.

Incidental Music by THE STATION ORCHESTRA.

**10.0.—WEATHER FORECAST and NEWS.**  
S.B. from London.  
Local News.

**10.15. THE ORCHESTRA.**  
"Romance," Op. 5 ... Tchaikovsky

**10.25.—Close down.**

**CHAPPELL**

and

**WEBER**

pianos are in use at the various stations of the B.B.C.

**6.00**

**BOURNEMOUTH. 386 M.**  
DORIS VANE (Soprano).

THE MAYFAIR SINGERS.  
THE ROYAL BATH HOTEL STRING ORCHESTRA.

Musical Director, DAVID S. LIPF. Relayed from King's Hall Room.

**4.0. THE ORCHESTRA.**  
Selection, "The Tales of Hoffmann" (Op. 105) ... Jacobsfeld

"Barcarolle" ... DORIS VANE.

"Ravenna Raga" ... P. Schles.

THE SINGERS.  
"Come, Let Us All A-Maying Go" (Arr. J. A. Taffety)

"Annie Laurie" ... arr. Cantor Matrona, Dearest Maiden" ... di Los.

"Come, Lassies and Lads" ... arr. G. Bullock.

**4.30. THE ORCHESTRA.**  
Selection, "Cavalleria Rusticana" Mascagni.

"Serenade" ... Gounod.

DORIS VANE.

"The Willow" ... Goring Thomas.

"A Birthday" ... F. Cawra.

THE ORCHESTRA.

Selection, "Manos" ... Massenet.

"Romance" ... Rubinstein.

**5.00. THE ORCHESTRA.**  
"Poems" ... F. Beck.

DORIS VANE.

"Now Sleeps the Crimson Petal" ... Roger Quilter.

"Love's Philosophy" ... Hebe.

**5.45-6.0. THE ORCHESTRA.**  
Suite, "Ballet Egyptien" ... Luigi.

**6.30. CHOIR OF WEST CLIFF BAPTIST CHURCH.**

Hymn, "In Heavenly Love Abiding" (Baptist Church Hymnal). Bible Reading.

The Rev. JAMES BISHOP: Religious Address.

Anthem, "After the Daylight" (R. H. Briscoe, Baptist Church Hymnal).

Hymn, "Son of My Soul" (Baptist Church Hymnal).

**8.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.**

**10.0.—WEATHER FORECAST and NEWS.**  
S.B. from London.  
Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

**5.30. CARDIFF. 353 M.**

3.30-5.30.—Programme S.B. from London.

8.30.—Religious Address by the Rev. JONES POWELL.

THE CHOIR OF ST. JOHN'S CHURCH.

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.  
Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—"The Silent Fellowship."

10.55.—Close down.

**Sunday's Programme.**

(Continued from the facing page.)

**2ZY MANCHESTER. 278 M.**  
*(Inaugural Ceremony)***Manchester and Salford Motor Lifeboat.**

To be stationed at

Douglas, Isle of Man.

Relayed from the

Trafford Wharf, Manchester Ship Canal.

**2.30 THE MANCHESTER CITY and  
SALFORD CITY POLICE BANDS.**  
(By kind permission of the Chief Constable  
of Manchester and Salford.)**3.30 THE CEREMONY.**Which includes Speeches by  
Sir WILLIAM MILLIGAN, M.B.E., J.P.  
The Lady SHEFFIELD, D.R.E., J.P.  
Sir GODFREY BARKING, Bark. (Chairman  
of the Royal National Lifeboat Institu-tion).  
His Excellency the Lieutenant-Governor of  
the Isle of Man, Major-General Sir  
WILLIAM FRY, K.C.V.O., C.B.  
Lady FRY.

And

A Religious Service:

Conducted by

The Rt. Rev. The Lord Bishop of  
MANCHESTER.

The Rev. Principal GRIEVE, D.D.

The Rev. BERENDT SOLOMON, of the  
Great Synagogue, Manchester.

The Hymns will be led by

The United Choir.

Accompanied by the Bands.

Conducted by R. H. WILSON.

**8.0.—S. G. HONEY : Talk to Young People.**  
**ST. BEDE'S COLLEGE CHOIR.**  
Conducted by the Rev. L. MALONE  
"O Bone Jesu" Palestrina  
Religious Address by the Rev. J. J.  
INGRAM, M.A., of St. Bede's College.  
The Choir, "Justorum Animae" ... Terry  
Book Reading.  
The Choir, "Ave Verum" ... Marcel**9.0.—DE GROOT AND THE PICCADILLY  
ORCHESTRA. S.B. from London.**  
**10.0.—WEATHER FORECAST and NEWS.**  
S.B. from London. Local News.  
**10.15.—De Groot and the Piccadilly Orchestra**  
(Continued).  
**10.30.—Close down.****5NO NEWCASTLE. 403 M.**  
3.30-5.30.—Programme S.B. from London.**8.30. THE DUDLEY MALE VOICE  
QUARTET.**Hymn, "Praise To The Holiest In The  
Heights" (A. and M., No. 172).

Bible Reading.

Anthem, "The Sons of the Righteous" Alfred Lloyd

Religious Address by the Rev. GEORGE C.  
JEFFERYE.Hymn, "Lead, Kindly Light" (A. and  
M., No. 266).

Prayer.

Vesper.

**9.0.—DE GROOT AND THE PICCADILLY  
ORCHESTRA. S.B. from London.**  
**10.0.—WEATHER FORECAST and NEWS.**  
S.B. from London. Local News.  
**10.15.—De Groot and the Piccadilly Orchestra**  
(Continued).  
**10.30.—Close down.****2BD ABERDEEN. 495 M.**  
3.30-5.30.—Programme S.B. from London.**8.30. FERRYHILL PARISH CHURCH  
CHOIR.**Psalm No. 148 (Second Version) Vs. 6-8  
(Tune, "London").The Rev. CHARLES M. ROBERTSON,  
M.A., Ferryhill Parish Church: Religious  
Address.Choir: Para. 20 Vs. 1-5 (Tune, "Trust").  
(Continued at foot of next column.)**HIGH-POWER PROGRAMME.**The letters "S.B." printed in italics in these programmes  
signify a simultaneous Broadcast from the station men-  
tioned.**SIX 1,000 M.****SUNDAY, June 21st.**

2.30-5.30. } Programme S.B. from London.

8.30-10.30. } Programme S.B. from London.

**MONDAY, June 22nd.**

9.0-11.0.—Programme S.B. from London.

**TUESDAY, June 23rd.**

9.0-8.0.—Programme S.B. from London.

8.0. **THE LUTON BED CROSS BAND.**

Conductor, E. S. CARTER.

LEONARD HUBBARD (Baritone).

**PART I.****THE BAND**

Overture, "Pique Dame" ... Suppl.

LEONARD HUBBARD.

"Life and Death" ... Coleridge-Taylor

"The Earl King" ... Schubert

**THE BAND**

Cornet Solo, "Hailstork" ... Hummer

(Soloist, A. COUPE)

March, "British Legion" J. A. Greenwood

8.30. **As Host of****OLD ENGLISH MUSIC.**

VIVIENNE CHATTERTON (Soprano).

HAROLD CRAXTON (Sole Pianoforte).

MURRAY LAMBERT (Solo Violin).

HAROLD CRAXTON.

Rowhland ... William Byrd—1542-1613

Galliard ... Almand in E ... 16th Century

The King's Hunt ... Jobstball 1593-1628

The King's Hunt ... Mr. Harold Craxton

VIVIENNE CHATTERTON.

"Strike the Viol" ... Purcell

"When Flora Smiles" Philip Ramester—1601

"Willow, Willow" ... Almon,

"Philis Was a Fair Maide"

"Old Faery Song Book"—1615

MURRAY LAMBERT.

Sonata in D Minor (Joseph) Gibbs (1699-1788)

Adagio Espressivo; Allegro risoluto; Largo sostenuto; Aria con

variazione.

**HAROLD CRAXTON.**

A Maske ... Miles Puraby—1590 (?)

Pavane's Wharrie ... Orlando Gibbons—1583-1625

Almand in G Minor (Anon.)—16th Century

"Why Ask You I" ... Mr. Harold Craxton

Two Dance Tunes ... Henry Purcell

Dance in B ... 1658-1685

Air on a Ground Bass arr. Harold Craxton

Gigue ... Thomas Arne—1710-1778

**VIVIENNE CHATTERTON.**

"The Earth is Clothed in Cheerful Green" 1700

"Golden Slumbers Kiss Your Eyes" 1793

"Come, Leaves and Lads" ... 17th Century

**HAROLD CRAXTON.**

Almand ... William Craft—1678-1727

Sarabande ... Schubert

Minuet ... Thomas Arne—1710-1778

Gavotte ... Thomas Arne—1710-1778

**BAND PROGRAMME.****PART II.****THE BAND**

Selection, "Les Huguenots" ... Meyerbeer

LEONARD HUBBARD.

"An Old Garden" ... Hope Temple

"To Aunton" ... Hatton

**THE BAND**

Descriptive Piece, "Alpine Echoes" ... Tchaikovsky

10.0.—WEATHER FORECAST and NEWS

S.B. from London.

Mr. A. LLOYD JAMES, S.B. from Lon-  
don.

10.30.—"THE BEGGAR'S OPERA" (Act IV.)

S.B. from London.

11.15.—THE SAVOY BANDS. S.B. from

London.

12.0.—Close down.

WEDNESDAY, June 24th, THURSDAY,

June 25th, and FRIDAY, June 26th.

9.0 onwards.—Programme S.B. from London.

**SATURDAY, June 27th.**

8.0-8.30.—Programme S.B. from London.

8.30-10.0.—LIGHT SYMPHONY PRO-  
GRAMME. S.B. from Bournemouth.

10.0-10.30.—Programme S.B. from London.

10.30-12.0.—THE SAVOY BANDS. S.B. from

London.

(Continued from the previous column.)

9.0.—DE GROOT AND THE PICCADILLY

ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

10.15.—De Groot and the Piccadilly Orchestra

(Continued).

10.30.—Close down.

**5SC GLASGOW. 111 M.****Light Orchestral Programme.**

S.B. to Dundee.

2.30-5.30.

**THE STATION ORCHESTRA:**

Conducted by

HERBERT A. CARRUTHERS.

LEWIS COWIE (Baritone).

3.30. **THE ORCHESTRA.**

Overture, "William Tell" ... Rossini

Ballet Music, "Hérodiade" ... Massenet

LEWIS COWIE.

"The Great Adventure" ... P. E. Fletcher

"My Hope" ... Robert de la Fosse

"A Farewell" ... Liddle

4.15. **THE ORCHESTRA.**

Symphony No. 40 in G Minor ... Mozart

"In the Steppes of Central Asia" Borodin

LEWIS COWIE.

Song of the Clock ... Barbirolli

**STUDIO SERVICE.**

Choir: Psalm No. 94 (1-4). (Tune: "

"Harrington," No. 68.)

Bible Reading.

Choir: Psalm No. 24 (7-10). Second Ver-  
sion (Tune, "St. George's, Edinburgh").

The Rev. DONALD DAVIDSON, S.D.,

of Queen's Park U.P. Church; Religious

Address.

Prayer.

Choir: Psalm No. 145, Second Version

(1-6). (Tune: "Duke Street.")

9.0.—DE GROOT AND THE PICCADILLY

ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS

S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra

(Continued).

10.30.—Close down.

# WIRELESS PROGRAMME—MONDAY (June 22nd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

3.15.—Transmission to Schools: Mr. E. Kay Robinson, "Lind Beesies."  
4.0.—Time Signal from Greenwich. "Poetry and Life" (5), by W. Williamson Webster. Military Band, relayed from the Lake District, Windermere. "Where Woman is the Least of Burden," by Joan Kennedy.

5.0.—An Hour's Dance Music.  
6.0.—**CHILDREN'S CORNER:** Music by Auntie Sophie. "Bear Rabbit Tricks Bear Bear"; "Some Animal Friends of Mine," by Madeline Collier.  
6.30.—Children's Letters.

6.45.—Music.  
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Dr. J. J. SIMPSON: "Fish Which Cannot Squint." S.B. from Cardiff.

7.45.—Music. S.B. to all Stations.  
7.40.—Topical Talk. S.B. to other Stations.

**An Hour of Popular Classics.**  
**THE WIRELESS SYMPHONY ORCHESTRA**

Conducted by DAN GODFREY. Jean. 8.0.—Tone Poem, "Finlandia" ... Sibelius Preludes, "L'Après-midi d'un Faune" Debussy

"Valse Générale," from Suite in D Minor Gounod

8.25.—Symphony No. 4 in E Flat ... Gounod "Sarabande" ... Gounod  
9.0.—**THE LONDON RADIO REPERTORY PLAYERS**

**"THE LITTLE QUAKER."**  
Written for Broadcasting by Edgar Wallace

(the famous Story Writer and Novelist). First Officer HENRY OSCAR CAPTAIN DREILINGOURT O'DOLUM Second Officer TARVER PENNA Pilot ASHTON PEARSE Voice of the Quaker Girl

PHYLLIS PANTING Scene: Off the Cornish Coast on the Bridge of an Atlantic Liner.

Produced by R. E. JEFFREY. 9.25. CECIL DIXON (Pianoforte) and the Orchestra.

Concerto No. 2 for Piano and Orchestra Bach (arranged)

Moderato: Adagio Sostenuto; Allegro Scherzando.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Prof. LASCELLES ABERCROMBIE: "The Languages of Poetry." S.B. from Leeds-Bradford. Local News.

10.30. SCOVELL and WHEDDON III

A Programme of their Favourite Syncopated Dances. S.B. to Cardiff.

11.0.—Close down.

**SIT BIRMINGHAM. 479 M.**  
3.30-4.30.—The Station Wind Quintet, Tom Osborne (Baritone).

4.45-5.15.—**WOMEN'S CORNER:** Sidney Rogers, F.R.H.S., "Topical Horticultural Hints—Making the Most of Small Gardens." Gladys Joines (Soprano).

5.15.—**CHILDREN'S CORNER:**  
6.0-6.5.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Dr. J. J. SIMPSON. S.B. from Cardiff.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

**THE EXPERIMENTAL TRANSMISSION**  
For Amateur Wireless Engineers will be carried out by the  
**BELFAST STATION,**  
11.0-11.30.

**THE STATION AUGMENTED ORCHESTRA**  
Conducted by JOSEPH LEWIS.  
**SIDNEY RUSSELL** (Tenor).  
**EARLIE SPICER** (Baritone).

**French and Italian Music.**  
**THE ORCHESTRA**  
Overture, "The Water-carriers" Cherubini  
**SIDNEY RUSSELL**.  
Florian Song ..... *La Chanson Marguerite* ..... *Ode French Air*

**THE ORCHESTRA**  
Petite Suite ..... *Dreams* ..... *Earlie Spicer*.  
Lungi dal Cielo Bleu ..... *Songs* ..... *Vittoria Min Core* ..... *Curissimo*.  
L'Anglais" (Old Breton Air) ..... *arr. Daudray* ..... *SIDNEY RUSSELL*.

E Lecceyan le Stelle" ("La Tosca") ..... *Puccini* ..... *Di Provenza al Mar" ("La Traviata")* ..... *Verdi*

**THE ORCHESTRA**  
Dame Macabre ..... *Solar Nails* ..... *British Music.*

**THE ORCHESTRA**  
Overture, "Nell Gwynn" ..... *Gervau* ..... *Condon* (Without Destination) ..... *Elijah* ..... *EARLIE SPICER*.  
Goo to Bed, Sweet Miss" John Dankworth  
Song of Momus to Mars" ..... *Boyz* ..... *The Cradle" ..... *arr. Broadwood**

**THE ORCHESTRA**  
Suite, "Four English Dances" ..... *Coates* ..... *EARLIE SPICER*.  
Dance" ..... *Melody* ..... *Sands o' Eve" ..... *Cozy* ..... *The Crown of the Year" ..... *Easthope Martin***

The Fishermen of England" ..... *Phillips* ..... *THE ORCHESTRA*  
Processional March" ..... *Mackenzie*

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. LASCELLES ABERCROMBIE. S.B. from Leeds-Bradford. Local News.

10.30. **Flute and Piccolo Recital** by ELGAR HUDSON (of the Hudson Trio). Flute Solos.

Le Cygne" ..... *Saint-Saëns*.  
Hindoo Chant" ..... *Binski-Korenske*.  
**THE ORCHESTRA**  
Pierrot" ..... *Chaminade*.  
Salterello" ..... *Gounod*.  
Dame des Satyrs" ..... *La Thière*.  
The Wren" ..... *Dame*.

11.0.—Close down.

**6BM BOURNEMOUTH. 386 M.**

3.30.—Cookery Talk to Women, by Ada Featherstone. **THE ROYAL BATH HOTEL DANCE ORCHESTRA**, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF. Olive Ostler (Soprano).

4.0.—**CHILDREN'S CORNER.**  
4.30-5.15.—Children's Letters.

5.0.—WEATHER FORECAST and NEWS. S.B. from London.

Dr. J. J. SIMPSON. S.B. from Cardiff.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

**Popular Orchestral Works and Dance Programme.**  
**THE WIRELESS ORCHESTRA**  
Conducted by Capt. W. A. FEATHERSTONE.

**THE ROYAL BATH HOTEL DANCE ORCHESTRA**

Relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.

8.0. **THE WIRELESS ORCHESTRA.**  
Selection, "Lilac Time" Schubert-Clara.

"Norwegian Rhapsody" ..... Scandina.  
Hindoo Chant" ..... Binski-Korenske.

8.30. **THE DANCE ORCHESTRA.**  
"Il Trovatore" ..... *Largo*.  
Keep Smiling at Trouble" ..... *Canary*.  
Peter Pan" ..... *Hoodoo*.  
Paradise Alley" ..... *Carols*.  
Me and the Boy Friend" ..... *Marches*.  
Take a Little One-Step" ..... *Yankee*.  
Plato Maria" ..... *Fugue*.  
Kashmiri" ..... *Waltzes*.

8.45. **THE WIRELESS ORCHESTRA.**  
Overture, "Pique-Dame" ..... *Buffet*.  
Selection, "The Tales of Hoffmann" ..... *Offenbach*.

9.0. **THE WIRELESS ORCHESTRA.**  
Cavatina" ..... *Ross*.  
Hungarian Dance, No. 6 ..... *Brahms*.

9.30. **THE DANCE ORCHESTRA.**  
Hoodoo Man" ..... *Bossa*.  
Totem-Tam-Tam" ..... *Ford*.  
Rose Marie" ..... *Brabants*.  
Oh, Those Eyes" ..... *Jerome*.  
Melody of Memories" ..... *Glass*.  
Mainita" ..... *Tropicana*.  
Honest and Truly" ..... *Rose*.  
Poem" ..... *Fred*.

10.0. **WEATHER FORECAST and NEWS.**  
S.B. from London.

Prof. LASCELLES ABERCROMBIE. S.B. from Leeds-Bradford. Local News.

10.30. **THE DANCE ORCHESTRA.**  
"Symphobia" ..... *Kathleen*.  
Swing Along" ..... *Calloway*.  
Tee for Two" ..... *Youngmen*.  
By the Lake" ..... *Lange*.  
June" ..... *Lange*.  
Mah-Jong" ..... *Reinhartz*.  
Do You Remember?" ..... *Herbert*.  
Show Me the Way to Go Home" ..... *King*.

11.0.—Close down.

**SWA CARDIFF. 353 M.**

2.30-3.0.—Organ Recital, relayed from the Capital Cinema.

3.0-4.0.—The Station Orchestra: Conductor, Warwick Braithwaite.

5.0.—"SWA'S" "FIVE OCLOCK."

5.30.—**CHILDREN'S CORNER.**

6.0.—"The Letter Box."

6.15-6.30.—"Toots' Corner" "Artistin Treasures."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Dr. J. J. SIMPSON: "Fish Which Cannot Squint." S.B. to all Stations.

7.25.—Music. S.B. from London.

7.40.—Mr. F. J. HARRIES: "George Borrow's Welsh Wanderings."

Music and Mirth.

**THE THREE ACES CONCERT PARTY.**

**THE STATION ORCHESTRA:**

Conductor, WARWICK BRAITHWAITE.

8.0. **THE ORCHESTRA.**

Selection, "Faust" ..... *Quined-Middleton*.  
"The Darkey's Dream" ..... *Loring*.

8.30. **THE THREE ACES** in Fun and Frolic.

"What About Some 'Ukule Blues?'" ..... *Kerr*.

A New Company, "Love Limited" ..... *Weston and Lee*.

"A Cigarette Song" ..... *Potter and Jules*.  
A Letter Song, "Dear Matilda," ..... *Potter*.

Bingo "Cross Words" ..... *Potter*.  
Introducing, "Tiddlers and Rooty" ..... *Wes*.  
Now I've "Africa" ..... *Hanley*.

8.55. **THE ORCHESTRA.**

Prelude, "Eve" ..... *Mannion*.  
"Callirhoe" ..... *Chamondi*.

# WIRELESS PROGRAMME—MONDAY (June 22nd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

**9.1 SPOOKS**  
The Third Adventure of Desmond, Tim and Stodge.  
**IVOR RICHARDSON**  
Performed by the "SWA" RADIO PLAYERS.  
**IVOR MADDOX**  
**SIXNEY EVANS**  
**RONALD DAVIES**  
In their Original Parts  
Directed and Produced by the Author  
**9.10 THE ORCHESTRA**  
Three Hungarian Dances ..... R. Linn  
Conductor: Mr. J. G. Peel. *Local News*  
**11.0 WEATHER FORECAST and NEWS**  
*S.B. from London*  
**Prof. LAS ELLIS ABERCROMBIE**  
*S.B. from Leeds-Bradford Local News*  
to 30.—*Programme & H. from London*,  
11.0.—Close down

## 2ZY MANCHESTER. 378 M.

The Band of H.M. Life Guards  
By permission of Col. H. C. S. Ashton  
1.10-4.00. Conductor, Lieut. H. E. ...  
... in the Municipal  
Carriers, Southport.  
3.0-3.30.—Broadcast for Selby. 1.0-3.  
Albert Thopaille, M.A. (Drama), Reading  
Prayer to the Virgin to Mr. James  
Bernard, Reading of "Hamlet," Act I  
Scene 2

4.0-4.10.—Elise Bradshaw (Soprano)  
5.0-5.15.—Talk to Women  
6.30. "By John's Letters"  
5.45-6.30. CHILDREN'S CORNER  
7.1.—WEATHER FORECAST and NEWS  
*S.B. from London*  
Dr. J. J. SIMPSON *S.B. from Cardiff*  
Music. *S.B. from London*  
7.10.—Topical Talk. *S.B. from London*  
Light Classical, and a Play  
DAISY KENNEY (Solo Violin)  
FRANCIS R. COLLIER (Baritone)  
THE "2ZY" ENSEMBLE  
THE "2ZY" ORCHESTRA

**8.0 THE ORCHESTRA**  
Overture, "Fingal's Cave," Mendelssohn  
Ed. DICKIE K COLLIER  
"How Will My Father Love" } Homely  
Revenge, Timothy's Oath } DAISY KENNEY

Capriccio ..... Dr. Barbara Morris  
Dance Adagio ..... Dr. Barbara Morris  
Ballade of Tilly ..... Frank Bridge  
THE ORCHESTRA  
8.12. Overture, "Cavatina" to  
THE VIRTUOSO COUPLE  
The One Act Play  
"A QUESTION OF PROPERTY"

Dr. Barbara Morris  
Produced by  
K. T. MARLOWE  
THE ORCHESTRA

8.13. Overture, "Tristan und Isolde" to  
J. D. DICKIE COLLIER  
"In Summer Time on Broadway" Peel  
Frank Bridge ..... Frank Bridge  
The Duke of York ..... E. Newton  
DAISY KENNEY

"Londonberry Air" arr. O'Connor Morris  
"Hungarian Dance" arr. Jonathan  
"Moldavia de Ole Bull" ..... Moldavia  
Gavotte and Mazurka" Tor Aabn  
THE ORCHESTRA

"Rakoczi March" ..... Beriou  
10.0.—WEATHER FORECAST and NEWS  
*S.B. from London*  
Prof. LAS ELLIS ABERCROMBIE *S.B. from Leeds-Bradford Local News*

10.20. Short Pianoforte Recital  
ANNIE LORD

Variations in F Major, Haydn

"The Convict" ..... Burden

Trochée ("Bergamasque Suite"), Debussy

"Hungarian Rhapsody," No. 8. .... Liszt

11.0.—Close down

## 5NO NEWCASTLE. 392 M.

3.1. Orches. "The Story of the Vikings" ..... P. Jackson  
Tracey Tea Room  
4.15.—Weekly News Letter. Local News  
J. Martin (Tenor)  
5.15.—CHILDREN'S CORNER  
6.0. Schools' Radiogram: Mr. T. O. H. ...  
... "A Day with a District Com-  
missioner"  
6.20. Farmers' Corner. Mr. R. B. Wimberley  
Summer Publications  
7.0.—WEATHER FORECAST and NEWS  
*S.B. from London*  
Dr. J. J. SIMPSON. *S.B. from Cardiff*  
7.1. Music. *S.B. from London*  
7.10. Topical Talk. *F.B. from London*  
8.11. "Truly"  
A Play in Four Acts  
Adapted from Du Maurier's Novel by  
William Macready

(In the order of their arrival)  
Madame Viard. .... SAL STURGEON  
Tilbot Wyone (an Artist known as "Tuffy") ..... NORMAN FIRMIN  
Alexander Maclellan (Another Artist  
"Sandy") ..... ALAN THOMPSON  
Williams Bagot (an Artist "Little Dees") ..... RICHARD PATTERSON  
Tribby O'Farrell (an Artist & Model) ..... LINDA GODFREY TURNER  
Swengali (a Jewish Musician) ..... WILLIAM MACREADY  
Gecko (a Violinist, his Friend) ..... ALICE RALPH FAIRBAKES  
Mrs Bagot (Brooo & Mother) STELLA EAST  
The Rev. Thomas Bagot His Uncle ..... L. NEWTON MILSON  
Zou Zou (an Art Student) ..... JAMES HERDMAN  
Kirk (a Theatre Manager) ..... RICHARD STURGEON

Act I., II., and IV., A studio in the Latin  
Quarter, Paris  
Act III.:oyer of a Threepenny in Paris  
Five Years are supposed to elapse between  
Act I. and III.  
Produced by WILLIAM MACREADY  
in collaboration w. L. NEWTON MILSON

9.0. THE CAPE TOWN SYMPHONY  
CONCERT  
Received from the  
Town Hall, Newcastle  
Conductor: LESLIE H. WARD  
10.0.—WEATHER FORECAST and NEWS  
*S.B. from London*  
Prof. LAS ELLIS ABERCROMBIE *S.B. from Leeds-Bradford Local News*  
10.30. PETER BFI ..... Prof. Peter BFI  
In connection with his Report  
11.0.—Close down

## 2BD ABERDEEN. 495 M.

11.0-12.0.—Gramophone Music  
3.30-5.0. The Welfare Dance Co  
Feminine Topic  
4.0.—CHILDREN'S CORNER  
6.0.—Boys' Brigade News Bulletin. Girls' Guides'  
News Bulletin. J. F. Black, etc. etc.  
Coy, on "Camp Hygiene"  
7.0.—WEATHER FORECAST and NEWS  
*S.B. from London*  
Dr. J. J. SIMPSON. *S.B. from Cardiff*

7.20. Music. *S.B. from London*

7.40.—Mr. G. M. FRASER, Aberdeen City  
Librarian, "A Historical Walk to Brimond Hill" (1)

Half-an-hour of Grand Opera.

ALEXANDER RICHARD (Baritone)

THE WIRELESS ORCHESTRA

8.0. Selections, "The Mastersingers" ..... Wagner

8.15. ALEXANDER RICHARD,

"Vulcan's Song" ..... Holst

"H. Stobbs Meets" ..... Holst

"H. Judy Jackson" ..... Holst

8.30. FRANCES MORDAUNT (Soprano)

Under the Auspices of the Scottish Associa-

tion for the Spastics of Veer

## An Hour of Light Songs.

Jean W. BROWNE (Mezzo Soprano)  
IDA SARGENT (Songs at the Piano)  
ALEXANDER RA HARD (Bass)

### 8.0. IIDA SARGENT.

"Little Irish Girl" ..... "The Night Assembly"  
"Davy Brown" ..... "It All Will Come Right In"  
"The End" ..... "Proposed" ..... Sargent

9.15. JEAN W. BROWNE  
"The Bl. Child In My Garden" ..... "Wand"  
"Spring's Awakening" ..... "Bambino"  
"Who'll Buy My Lavender" ..... "Garden"

9.25. ALEXANDER RICHARD  
"Sing Ye a Joyful Song" ..... "Dearest"  
"Oh! How Pleasant 'Tis to Love" ..... "Purcell"

9.35. IIDA SARGENT  
"Wishin'" ..... "When I'm a Grown-Up Lady" ..... "Home"  
"In the Rain" ..... "I Don't Much Mind What You Look Like"

"Grandma's Prudence" ..... "Garden"  
10.0. JEAN W. BROWNE  
Selections ..... "Come Sweet Morning" ..... "A. ...  
F. B. from London" ..... "F. B. from London"

10.0. WEATHER FORECAST and NEWS  
Prof. LAS ELLIS ABERCROMBIE *S.B. from London*

11.0. THE WIRELESS QUARTET  
Quartet in G Major, Op. 78

11.0.—Close down

## 5SC GLASGOW. 422 M.

2.30-4.30. An Hour of Melody with the Wireless  
Quartet and Margaret Ashton (Contralto)

4.45.—WOMEN'S HALF HOUR. May Gilchrist will speak about "South Carolina"

5.15. CHILDREN'S CORNER

6.0. G. B. Weather Forecast for Farmers

7.0.—WEATHER FORECAST AND NEWS  
*S.B. from London*

Dr. J. J. SIMPSON. *S.B. from Cardiff*

7.20.—Music. *S.B. from London*

8.0.—Mr. W. KIRSELEY HOWES Topical  
Talk

Variety—Song—Music

CATHERINE FLETCHER  
Poetry Recital

GERTRI DE JOHNSON (Soprano)  
THE STATION ORCHESTRA  
Conducted by H. A. CARRE THEATRE

8.0. THE ORCHESTRA

Overture, "Buy Blue" ..... Mendelssohn  
Ballet Music, "Swallow Yeomans" ..... 1

8.20. GERTRI DE JOHNSON

"Spring" ..... George Henriquez

"The Dove" ..... London Ronald

"Villanelle" ..... Dolf Arquin

8.35. THE ORCHESTRA

Suite, "Impressions Rustiques" Enigma

Prelude and Closing Scene from "Tristan und Isolde" ..... Wagner

9.0. GERTRI DE JOHNSON

"Fairy Land" ..... "Canterbury Bells" ..... "Midsummer"

"Piper of Love" ..... "

9.15. THE ORCHESTRA

Selection, "Merrie England" ..... German

9.30. CATHERINE FLETCHER

Under the Auspices of the Scottish Association

for the Spastics of Veer

10.0. WEATHER FORECAST and NEWS  
Prof. LAS ELLIS ABERCROMBIE *S.B. from London*

10.30. DANCE ORCHESTRA

It's a Great Day to be Alive

11.0.—Close down

# THE CHILDREN'S CORNER.

NEWS FROM THE  
AUNTS AND UNCLES.

A Man-Hunt In London.

ON Thursday, June 26th, there will be a Man Hunt similar to the one held last year. At five o'clock in the afternoon four Uncles will set out in motor-cars from four different points around London, and will travel to Savoy Hill, arriving there at 8 p.m. A decision of the cars to be used, and a general location of the route to be followed will be announced during the Children's Corner programme on the day before, Wednesday June 25th.

Anyone who succeeds in "spotting" one of the cars and who gives a "thumbs up" greeting will receive a return salute from the Uncle concerned. For members of the Radio Circle there will also be a competition in connection with this Man Hunt. Four prizes, each to the value of one guinea, will be given for the best description of the cars and their occupants. The time and the place must be given, also the direction of the cars. By "best" in this case, we mean completeness combined with shortness.

Sons and nephews who want to take part in this competition, but who are not yet members of the Radio Circle, should send in their full names and addresses at once, together with a postal order or stamp for one shilling, upon the receipt of which the Badge and Membership number will be sent to them.

A Radio Circle Rally.

It is hoped to arrange for a Rally of Radio Circle Members, in each of several districts, on Saturday afternoons during July and August. If it is possible to carry out this plan, some suitable meeting place will be chosen and a party of Aunts and Uncles will journey thither to meet members of the ZLO Radio Family. Perhaps a revolving set will be brought along; arrangements can be made, the Children's Corner programme for the day will be transmitted from the Rally by means of special apparatus.

THE INSECTS' TENNIS MATCH.

By LANGFORD REED



Mr Dragon Fly called out  
"Fifteen, love."

The most active. So jealous did they become of one another that a tournament was arranged between them to decide which should be the lady champion of the club. Mr Dragon Fly, the strongest creature in Insectville, and the best gentleman player in the club, consented to act as umpire.

A brand-new court, nearly a foot in length, was prepared and after the Caterpillar family had nibbled the grass till it was nowhere higher than a Ladybird's ankles, ten of the latest and bravest Woodlarks in Insectville tucked themselves into balls, in the sunny and

shady corner of the garden, and began to play. The first district to be visited in this way would be the one which has the largest number of Members, so it is "up" to everybody to work hard to increase the membership of his or her own district.

A Verse-Speaking Choir.

Following on the success of the play, *The Moon Path*, presented by members of the Dundee Happy Radio Circle, Auntie Jean is arranging a Verse Speaking Choir. The choir will be trained to speak verse correctly and in unison, and to take up one or two little items with question and response.

A "Pixie" In Australia.

A letter has been received from a new member of the Birmingham Pixie League far away in Australia. She lives at Wangara, Kilkivan, and says she will have no difficulty in keeping the rules because she loves the birds and flowers so much. The first rule will keep itself, for it never snows there and the sun always shines both in winter and summer. The trees are always green and so the birds have plenty of food. There are also many beautiful birds—blue and green parrots, white cockatoos, an emu which flies around every day among the flowers.

She lives in the Bush four miles from school, which she rides every day by herself on a tall black horse. There are no houses on the way and she has to pass a big wide creek or river and after a storm it is not safe to cross at all.

Sometimes she rides on "Bon Boone" to drive the cattle to be dipped. She has no picture houses, she said, but has instead a banana plantation, orange trees, also paw-paw, mango and peach trees; while in summer she goes to gather grapes, water-melons and many other kinds of strange fruits which do not grow in England.

She hopes to listen some day to the Children's Corner from Birmingham, and wishes to be

remembered to all the Pixies from her home in the Australian Bush.

Tales of the Open Country.

Every Thursday, from 6.15 to 6.30, Nomad takes the Leeds Bradford "Trotts" for a walk in the country, some weeks setting off from Leeds and other weeks from Bradford.

They examine the birds, trees, and flowers and scrounging on the ramble, every talk being on a actual walk which Nomad himself has taken. Sometimes he strays right across the Atlantic and takes them for rambles in Canada and describes various interesting treks he has been across the prairie.

Should Girls Play Cricket?

A heated controversy has been aroused at Liverpool by a chance remark made in the Children's Corner by Uncle Toby to the effect that cricket is not a game for girls. So Auntie Muriel suggested that the question should be debated in the Corner one day, and on Wednesday, July 1st, four members of the Radio Circle (two boys and two girls) will argue the question before the microphone, and then the vote of listeners will decide whether girls should not play cricket.

A Charity Concert For Children.

A Saturday evening concert for children has been arranged by the Edinburgh Station and this will be held from 6.30-8.0 p.m. in the Synod Hall, Edinburgh, and will be broadcast. The concert is in aid of the Human Holiday Homes for Children, the Patron of which is the Lady Provost of Edinburgh, Lady Strathcona.

Admission to the hall will be free, but listeners have been invited to send clothing, food and other gifts which will be auctioned and knocked down to the highest bidder, the money going to the Homes. These Homes have been set up at a healthy spot in the country near Edinburgh with the object of providing a holiday for poor children in the city.

"It's a shame!" grumbled the Centipede. "I've bought my tennis shoes all ready to begin playing next week, and now I shall have to wait on my hands."

"Then you'll be able to wear 'em as gloves," suggested the Dragon Fly, who fancied himself as a wit. All the other insects, who were anxious to keep in his good graces, laughed at this poor joke and good humour was restored.

But alas! no sooner was the first point scored, by Susan Longlegs, than another row occurred. This was because Mr Dragon Fly looked towards that young lady and called out "Fifteen, love," which, as you know is the name of a point in tennis. But Mrs Dragon Fly, who was of a jealous disposition, thought

her husband was trying to be affectionate to another and not only bared his ears, but called Miss Longlegs a minx. The quarrel that followed was more serious than the other and as all the insects joined in, the court was soon covered with a crowd of angry creatures abusing one another at the top of their voices.

They made such a noise that they attracted the attention of a pair of hungry sparrows who were passing overhead. They swooped down and alighted before you could have said "knife, fork, spoon," or, at any rate, "knife, fork and spoon," about half the members of the Insectville Tennis Club had resigned, by which I mean that the sparrows had them for lunch.

So the club came to an end through lack of support. It was a great pity, but the members had brought the disaster on themselves by their quarrelsome dispositions and their lack of sporting instinct.

# WIRELESS PROGRAMME—TUESDAY (June 23rd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the studio mentioned.

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

7.30—Time Signal from Greenwich Observatory. *S.B. from London*

8.45—Transmission in Schools. *Mrs John Horn*

9.00—Books to Read," by Ann Spear. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "The Secret of the Summer Salad." by Dr J. G. Gilbert

9.30—CHILDREN'S CORNER. *S.B.*

6.30—Children's Letter

6.45—Music

7.00—LIVE SIGNAL FROM BIG BEN WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B.*

7.15 JOHN STRACHEY. Literary Concerto. *S.B. from London*

7.45 MUSIC. *S.B. to all stations*

8.00—Mother's Holiday in Preston by Mrs. ISABEL CRESSWELL. *S.B. to other stations*

8.10—All Stations Programme. (For particulars see centre column)

9.00—LIVE SIGNAL FROM GREENWICH WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all stations*

9.15 CHILDREN'S CORNER. *S.B.* (Continued.)

9.30 A. LLOYD JAMES. "Conqueror Series." *S.B. to all stations*

Local News

11.15 (approx.)—THE SAVOY ORPHELANS and THE SAVOY HAVANA BAND. Relayed from the Savoy Hotel, London. *S.B. to all stations*

12.00 Close down

**6IT BIRMINGHAM. 479 M.**

6.30 Robert Browning. *S.B. from London*

7.00 Music. *S.B. from London*

7.45 Mrs. ISABEL CRESSWELL. *S.B. from London*

8.00—All Stations Programme. (For particulars see centre column)

8.10—WEATHER FORECAST and NEWS. *S.B. from London*

9.00 A. LLOYD JAMES. *S.B. from London*

11.15 THE SAVOY BANDS. *S.B. from London*

12.00 Close down

**6BM BOURNEMOUTH. 386 M.**

3.45—Dance Talk in Women by Ronald Greene. The "6BM" Trio: Fions McMillan (Pianoforte).

4.00—CHILDREN'S CORNER

5.30—5.45—Children's Letters

6.30-6.45—Farmers' Talk. "Poultry," by J. P. Hardie

7.00 WEATHER FORECAST and NEWS. *S.B. from London*

7.15 A. LLOYD JAMES. *S.B. from London*

7.25—Music. *S.B. from London*

7.40—Mrs. ISABEL CRESSWELL. *S.B. from London*

8.00-10.00—All Stations Programme. (For 10.30-11.15, [particulars see centre column])

10.00—WEATHER FORECAST and NEWS. *S.B. from London*

Mr. A. LLOYD JAMES. *S.B. from London*

Local News

## ALL STATIONS PROGRAMME (except 5XX). Relayed from London

8.0-10.0.

### "A Midsummer Night's Dream."

(William Shakespeare)

#### Dramatic Personae:

Lysander	ERNEST MILTON
Demetrius	HENRY OSCAR
Quince	CHARLES R. STONE
Snooz	TARVER PENNA
Bottom	IVAN BERLYN
Feste	LEONARD CALVERT
Snout	ERIC LUCC
Starveling	DRELLINGCOURT O'DOLUM
Hermia	ELAINE INESCU
Helena	MARGARET HALSTAN
Robin	MILTON ROSMER
Titania	IRENE COOKE
Puck	GEY PETRIE
Fairies	ELISABETH DUNDAS

Soprano for Lyrics,  
FLORENCE HOLDING.

Incidental Music by Mendelssohn  
will be played by  
THE WIRELESS ORCHESTRA;  
Conductor, DAN GODFREY, Junr.  
The Play produced by  
R. E. JEFFREY

9.50 (approx.) "From My Window,"  
by PHILEMON.

10.30-11.15  
(approx.)

Act IV.

### "The Beggar's Opera."

by Mr. GAY.

Music Arranged and Composed  
by FRED ERICK AUSTIN.

Relayed from the Lyric Theatre,  
Hammersmith.

### THE SAVOY BANDS. *S.B.*

12.00—Close down

## CARDIFF. 353 M.

7.00—Music. *S.B. from London*

8.00—Crystal, by Mr. Guy Pook. (a) "Iron Moles Galore"; (b) "Crusher" Leads His Cavalry at Nasch.

8.30—The Station. *S.B.*

9.00—The Crystal Orchestra. (a) the Carlton Restaurant.

9.30—CHILDREN'S CORNER

10.00—The Letter Box

11.15—Teenager Boys' Story

12.00—WEATHER FORECAST and NEWS. *S.B. from London*

JOHN STRACHEY. *S.B. from London*

12.00—Music. *S.B. from London*

12.45—M. J. C. H. Makare of History (IV). Lord Shaftesbury

12.45—All Stations Programme. (For 10.30-11.15, [particulars see above])

12.45—WEATHER FORECAST and NEWS. *S.B. from London*

Mr. A. LLOYD JAMES. *S.B. from London*

Local News

12.00—Close down

## MANCHESTER. 378 M.

9.00—Tuesday 3 May Society's Concert, relayed from the Newmarket Hall, Victoria Daley (Vocalist). Roy Elliott (Son

10.0-12.00—Broadcast for Schools. Mr. E. Sims Halliday on "Musical Appreciation".

12.0-12.45—Concert by the "2ZY" Quartet. Pat Bryan (Solo Clarinet). Talk to Walter.

12.45—Close down

### CHILDREN'S CORNER

12.45—WEATHER FORECAST and NEWS. *S.B. from London*

JOHN STRACHEY. *S.B. from London*

12.45—S. B. from London

Local Radio Society Talk

12.45-12.55—All Stations Programme. (For 10.30-11.15, [particulars see centre column])

12.55—WEATHER FORECAST and NEWS. *S.B. from London*

Mr. A. LLOYD JAMES. *S.B. from London*

Local News

### THE SAVOY BANDS. *S.B. from London*

12.45—Close down

## SNOWCASTLE. 403 M.

11.30-12.30—Dot. 1. March. Mr. W. Ropiano. Walter Scott (Concertual). Gramophone.

12.45—English Music. Tom Danskir (Tenor). The Station Trio. London Papers.

12.45-12.55—CHILDREN'S CORNER

12.55—Mr. H. V. Rees. "Glass and Clay".

12.55—WEATHER FORECAST and NEWS. *S.B. from London*

Mr. A. LLOYD JAMES. *S.B. from London*

Local News

### THE SAVOY BANDS. *S.B. from London*

12.45—Close down

## ABERDEEN. 495 M.

9.30-10.00—The Wreath Orchestra. Margaret Mann (Soprano). Gramophone. Music.

10.00—GRAMOPHONE MUSIC

10.00—WEATHER FORECAST and NEWS. *S.B. from London*

JOHN STRACHEY. *S.B. from London*

12.45—Music. *S.B. from London*

12.45—Dr. W. DOUGLAS SIMPSON. F.R.A. (Scot.). "Aberdeenshire Before History".

12.45—The Super-Cast Folk.

12.45-12.55—All Stations Programme. (For 10.30-11.15, [particulars see centre column])

12.55—WEATHER FORECAST and NEWS. *S.B. from London*

Mr. A. LLOYD JAMES. *S.B. from London*

Local News

### THE SAVOY BANDS. *S.B. from London*

12.45—Close down

## GLASGOW. 422 M.

1.30-4.30—"The Plays." Dotter Orchestra.

4.45—WOMEN'S HALF HOUR. Frank G. Gordon (Bass-Baritone).

4.45—CHILDREN'S CORNER

4.45-4.55—Weather Forecast for Future.

7.00—WEATHER FORECAST and NEWS. *S.B. from London*

JOHN STRACHEY. *S.B. from London*

12.45—Music. *S.B. from London*

12.45—"China—Shanghai, the Native City," by Mr. JAMES S. FIFE.

12.45—All Stations Programme. (For 10.30-11.15, [particulars see centre column])

12.45—WEATHER FORECAST and NEWS. *S.B. from London*

Mr. A. LLOYD JAMES. *S.B. from London*

Local News

### THE SAVOY BANDS. *S.B. from London*

12.45—Close down

# WIRELESS PROGRAMME—WEDNESDAY (June 24th.)

The letters "S.B." printed in italics in this programme signify a broadcast. Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 525.**

**210 LONDON. 365 M.**

8.15-8.45.—Transmission to Schools. Mr. G. N. Parry II, M.A., B.Sc. (Lond.) Movement S.

8.45.—A.S.C. research. "My Part" by A. Renata Land. 210 Trio and Mrs. M. V. Stevenson (Soprano). "What the French Will See in South Africa" (4), by Annette Adam.

5.00. An Hour's Dance Music.

6.00.—Children's Corner: Musical Improvisations and Chat by Uncle Jeff. "Kwak" (d by Arctic Yacht o.

6.30.—Children's Letters.

7.00.—TIME SIGNAL FROM BIG BENS WEATHER FORECAST and 181 GENERAL NEWS BULLETIN. S.B. (from London)

7.00.—Mademoiselle T. I. WEBB BOWER C.B., C.M.G., "The Air Force Display" S.B. to all Stations.

7.25.—Monday. S.B. to all Stations except Manchester and Belfast.

7.25.—The Week's Work in the Garden by the Royal Horticultural Society. S.B. to other Stations.

7.40.—Miss A. E. HORNIMAN, "Stage Maps." S.B. to other Stations.

## Water Music.

GLYN KASIMAN, Dir. KATHLEEN LONG, Soprano THE WIRELESS ORCHESTRA

8.00. THE ORCHESTRA

Note. "La Source" (from "Delibes") GLYN KASIMAN  
Skye Boating Song" Traditional, arr. Michael J. Linn  
Song of the Volga Boatmen (from "Kouzma")

KATHLEEN LONG  
"Jeux d'Eau" ("Waterplay") Ravel  
"The Sea" Piazzolla  
THE ORCHESTRA  
Intermezzo, "On the Rosphorus" Lincke

8.30. Sans Souci.

An Hour of Love, Laughter, and Idleness. Voices is not the only place where the witchery of waterways keep the melody gayety and romance. For an hour before sunset we shall broadcast from the upper reaches of the Thames giving over the sounds accompanying that feeling of *douce joie* so inseparably associated with the river.

9.30. THE ORCHESTRA

Dir. Cyril Scott, Violin Soloist, Muriel Linton, Gaiety Girl, Kathleen Long  
"Au Bord d'une Source" ("Beside a Spring") Cyril Scott  
"The Water Wagtail" Cyril Scott  
THE ORCHESTRA  
"Water Music" Handel Party

10.00.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Sir HENRY FAIRFAX-LUCY, Imperial Migration. S.B. to all Stations Local News

10.35. A Harp Recital

by SALZEDO. S.B. to all Stations

11.00.—Close down

**511 BIRMINGHAM. 479 M.**

3.0-4.30.—The Studio Quintet. G. R. Barton

4.45.—CHILDREN'S CORNER. H. S. Smith

5.00.—A.S.C. research. "Nursery Rhymes"

5.15.—CHILDREN'S CORNER

5.30.—DAVID COOPER (Soprano) and Ned Sherrill (Tenor).

5.45.—C. G. COOPER (Tenor) and Ned Sherrill (Tenor).

6.00.—MURIEL GOLTON (Soprano) and Bert Kellaway (Tenor).

6.15.—MURIEL GOLTON (Soprano) and Bert Kellaway (Tenor).

6.30.—MURIEL GOLTON (Soprano) and Bert Kellaway (Tenor).

6.45.—MURIEL GOLTON (Soprano) and Bert Kellaway (Tenor).

7.00.—WEATHER FORECAST and NEWS S.B. from London

Air Commodore T. I. WEBB BOWER S.B. from London

7.25.—Music. S.B. from London

7.35.—Royal Horticultural Society S.B. from London

7.40.—Station Discos. 1. BETTY THOMSON 2. MURIEL GOLTON

7.45.—BARRY NIGHTINGALE 8. BERT KELLAWAY 9. THE WIRELESS ORCHESTRA

Conducted by Capt. W. A. FEATHERSTONE

Musical Comedy 10. THE WIRELESS ORCHESTRA

11.00.—Selection, "Katya the Dancer" 12. V. T. M. S. AND 13. KID AWAY

Love & Scenery 14. Madame Pompadour

15. MURIEL GOLTON AND HARRY KNIGHTON 16. HARRY KNIGHTON

Joseph 17. Madame Pompadour 18. THE WIRELESS ORCHESTRA

Selection, "No No Napoli" 19. ONE

20. THE WIRELESS ORCHESTRA

21. Selections 22. THE WIRELESS ORCHESTRA

23. MURIEL GOLTON AND HARRY KNIGHTON

24. Selections 25. THE WIRELESS ORCHESTRA

26. MURIEL GOLTON AND HARRY KNIGHTON

27. Selections 28. THE WIRELESS ORCHESTRA

29. MURIEL GOLTON AND HARRY KNIGHTON

30. Selections 31. THE WIRELESS ORCHESTRA

32. MURIEL GOLTON AND HARRY KNIGHTON

33. Selections 34. THE WIRELESS ORCHESTRA

35. MURIEL GOLTON AND HARRY KNIGHTON

36. Selections 37. THE WIRELESS ORCHESTRA

38. MURIEL GOLTON AND HARRY KNIGHTON

39. Selections 40. THE WIRELESS ORCHESTRA

41. MURIEL GOLTON AND HARRY KNIGHTON

42. Selections 43. THE WIRELESS ORCHESTRA

44. MURIEL GOLTON AND HARRY KNIGHTON

45. Selections 46. THE WIRELESS ORCHESTRA

47. MURIEL GOLTON AND HARRY KNIGHTON

48. Selections 49. THE WIRELESS ORCHESTRA

50. MURIEL GOLTON AND HARRY KNIGHTON

51. Selections 52. THE WIRELESS ORCHESTRA

53. MURIEL GOLTON AND HARRY KNIGHTON

54. Selections 55. THE WIRELESS ORCHESTRA

56. MURIEL GOLTON AND HARRY KNIGHTON

57. Selections 58. THE WIRELESS ORCHESTRA

59. MURIEL GOLTON AND HARRY KNIGHTON

60. Selections 61. THE WIRELESS ORCHESTRA

62. MURIEL GOLTON AND HARRY KNIGHTON

63. Selections 64. THE WIRELESS ORCHESTRA

65. MURIEL GOLTON AND HARRY KNIGHTON

66. Selections 67. THE WIRELESS ORCHESTRA

68. MURIEL GOLTON AND HARRY KNIGHTON

69. Selections 70. THE WIRELESS ORCHESTRA

71. MURIEL GOLTON AND HARRY KNIGHTON

72. Selections 73. THE WIRELESS ORCHESTRA

74. MURIEL GOLTON AND HARRY KNIGHTON

75. Selections 76. THE WIRELESS ORCHESTRA

77. MURIEL GOLTON AND HARRY KNIGHTON

78. Selections 79. THE WIRELESS ORCHESTRA

80. MURIEL GOLTON AND HARRY KNIGHTON

81. Selections 82. THE WIRELESS ORCHESTRA

83. MURIEL GOLTON AND HARRY KNIGHTON

84. Selections 85. THE WIRELESS ORCHESTRA

86. MURIEL GOLTON AND HARRY KNIGHTON

87. Selections 88. THE WIRELESS ORCHESTRA

89. MURIEL GOLTON AND HARRY KNIGHTON

90. Selections 91. THE WIRELESS ORCHESTRA

92. MURIEL GOLTON AND HARRY KNIGHTON

93. Selections 94. THE WIRELESS ORCHESTRA

95. MURIEL GOLTON AND HARRY KNIGHTON

96. Selections 97. THE WIRELESS ORCHESTRA

98. MURIEL GOLTON AND HARRY KNIGHTON

99. Selections 100. THE WIRELESS ORCHESTRA

101. MURIEL GOLTON AND HARRY KNIGHTON

102. Selections 103. THE WIRELESS ORCHESTRA

104. MURIEL GOLTON AND HARRY KNIGHTON

105. Selections 106. THE WIRELESS ORCHESTRA

107. MURIEL GOLTON AND HARRY KNIGHTON

108. Selections 109. THE WIRELESS ORCHESTRA

110. MURIEL GOLTON AND HARRY KNIGHTON

111. Selections 112. THE WIRELESS ORCHESTRA

113. MURIEL GOLTON AND HARRY KNIGHTON

114. Selections 115. THE WIRELESS ORCHESTRA

116. MURIEL GOLTON AND HARRY KNIGHTON

117. Selections 118. THE WIRELESS ORCHESTRA

119. MURIEL GOLTON AND HARRY KNIGHTON

120. Selections 121. THE WIRELESS ORCHESTRA

122. MURIEL GOLTON AND HARRY KNIGHTON

123. Selections 124. THE WIRELESS ORCHESTRA

125. MURIEL GOLTON AND HARRY KNIGHTON

126. Selections 127. THE WIRELESS ORCHESTRA

128. MURIEL GOLTON AND HARRY KNIGHTON

129. Selections 130. THE WIRELESS ORCHESTRA

131. MURIEL GOLTON AND HARRY KNIGHTON

132. Selections 133. THE WIRELESS ORCHESTRA

134. MURIEL GOLTON AND HARRY KNIGHTON

135. Selections 136. THE WIRELESS ORCHESTRA

137. MURIEL GOLTON AND HARRY KNIGHTON

138. Selections 139. THE WIRELESS ORCHESTRA

140. MURIEL GOLTON AND HARRY KNIGHTON

141. Selections 142. THE WIRELESS ORCHESTRA

143. MURIEL GOLTON AND HARRY KNIGHTON

144. Selections 145. THE WIRELESS ORCHESTRA

146. MURIEL GOLTON AND HARRY KNIGHTON

147. Selections 148. THE WIRELESS ORCHESTRA

149. MURIEL GOLTON AND HARRY KNIGHTON

150. Selections 151. THE WIRELESS ORCHESTRA

152. MURIEL GOLTON AND HARRY KNIGHTON

153. Selections 154. THE WIRELESS ORCHESTRA

155. MURIEL GOLTON AND HARRY KNIGHTON

156. Selections 157. THE WIRELESS ORCHESTRA

158. MURIEL GOLTON AND HARRY KNIGHTON

159. Selections 160. THE WIRELESS ORCHESTRA

161. MURIEL GOLTON AND HARRY KNIGHTON

162. Selections 163. THE WIRELESS ORCHESTRA

164. MURIEL GOLTON AND HARRY KNIGHTON

165. Selections 166. THE WIRELESS ORCHESTRA

167. MURIEL GOLTON AND HARRY KNIGHTON

168. Selections 169. THE WIRELESS ORCHESTRA

170. MURIEL GOLTON AND HARRY KNIGHTON

171. Selections 172. THE WIRELESS ORCHESTRA

173. MURIEL GOLTON AND HARRY KNIGHTON

174. Selections 175. THE WIRELESS ORCHESTRA

176. MURIEL GOLTON AND HARRY KNIGHTON

177. Selections 178. THE WIRELESS ORCHESTRA

179. MURIEL GOLTON AND HARRY KNIGHTON

180. Selections 181. THE WIRELESS ORCHESTRA

182. MURIEL GOLTON AND HARRY KNIGHTON

183. Selections 184. THE WIRELESS ORCHESTRA

185. MURIEL GOLTON AND HARRY KNIGHTON

186. Selections 187. THE WIRELESS ORCHESTRA

188. MURIEL GOLTON AND HARRY KNIGHTON

189. Selections 190. THE WIRELESS ORCHESTRA

191. MURIEL GOLTON AND HARRY KNIGHTON

192. Selections 193. THE WIRELESS ORCHESTRA

194. MURIEL GOLTON AND HARRY KNIGHTON

195. Selections 196. THE WIRELESS ORCHESTRA

197. MURIEL GOLTON AND HARRY KNIGHTON

198. Selections 199. THE WIRELESS ORCHESTRA

200. MURIEL GOLTON AND HARRY KNIGHTON

201. Selections 202. THE WIRELESS ORCHESTRA

203. MURIEL GOLTON AND HARRY KNIGHTON

204. Selections 205. THE WIRELESS ORCHESTRA

206. MURIEL GOLTON AND HARRY KNIGHTON

207. Selections 208. THE WIRELESS ORCHESTRA

209. MURIEL GOLTON AND HARRY KNIGHTON

210. Selections 211. THE WIRELESS ORCHESTRA

212. MURIEL GOLTON AND HARRY KNIGHTON

213. Selections 214. THE WIRELESS ORCHESTRA

215. MURIEL GOLTON AND HARRY KNIGHTON

216. Selections 217. THE WIRELESS ORCHESTRA

218. MURIEL GOLTON AND HARRY KNIGHTON

219. Selections 220. THE WIRELESS ORCHESTRA

221. MURIEL GOLTON AND HARRY KNIGHTON

222. Selections 223. THE WIRELESS ORCHESTRA

224. MURIEL GOLTON AND HARRY KNIGHTON

# WIRELESS PROGRAMME—WEDNESDAY (June 24th.)

The letters &c. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

**THE ORCHESTRA**  
Nos. 2 and 3 from "Caro"

**DANCE PARADE** *L'ecrivain*  
Natasia Josie Fearon  
Silvia Dennis Noble

**THE ORCHESTRA**,  
Front "Flag Day" *Leonore*  
"Samson and Delilah," Act II

Deltini Constantine Willis  
Herbert Thorpe

Josie Fearon  
Maurice Herbert Thorpe  
Court of Queen Dennis Noble

**THE ORCHESTRA**  
Funeral March from "The Twilight of

the Gods" *Agamemnon*  
"Shan the Cherry Tree" ("Ma-

lou") *Constance Keay*  
Suzuki *Constance Keay*

Cast from "Rigoletto" Act IV *Verdi*  
Josie Fearon

Constance Keay Dennis Noble

**THE ORCHESTRA**

"Birgit et Idyll" *Rheingold*  
Overture "Mignon" *Mignon* Thomas

10.0. WEATHER FORECAST and NEWS  
S.B. from London

Sir HENRY FAIRFAX-LUCY S.B. from  
London

Local News

10.35 HARP RECITAL by SALZEDO. S.B.  
from London

11.0. Close down

**2ZY MANCHESTER. 378 M.**

5.0.3.30 Broadcast for Schools (3.0) No  
talk (3.15) Miss Reynolds

Story of Hercules (4)  
Band of H.M. Life Guard

By kind permission of Col  
H. C. S. (4)

6.10.5.0 Louis H. Eldridge Relayed from  
the Municipal Gardens, Southampton

4.0.4.10 Harold Flotter (Baritone)

6.0.5.15 Talk to Women

5.30 Children's Letters

5.45-6.30 CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS

S.B. from London

Air Commodore T. L. WEBB BOWER

S.B. from London

7.30 Royal Horticultural Society Bulletin

7.38 Mr. W. F. DLETCHEER, Examiner in

Spanish to the G.C.L., Spanish Talk

"2ZY" Presents  
The 4th Best of all  
"The 1.30 Record"

Scene I

Juvenile Lead and Chorus in "Novelties

of the Month" *La Cucaracha*

Juvenile Lead (Song) "Loveland"

Michael Head

Quartet, Peacock Parade" *Andalusian*

Soubrette and Comedian (Duet) "I'm

and Shees" *La Cucaracha*

"I'm a Shopping" *Daisy McGeagh*

Scene II

Comedians and Juvenile Lead (Duet),

"First Me, Then You" *Tenants*

Comedian (Song), "It Must Be Trying To

Be Mad" ("Who's Hooper?") *Tobert*

Quartet, "Believe Me" *Wolf*

Juvenile Lead (Song), "Secrets"

Alas, Campbell County

Mr. J. L. Lee, "He Slow" *Bravo*

11.0. Close down

Herbert G. Sargent

Scene III  
Soprano (Song), "Here By The Sea" *Gretchen*

Comedian and Soubrette, "You Lead To  
Lull My Body" *Wally*  
Juvenile Lead (Song), "Stefan" *Adelita*

Quartet, "Hurry Boy" *La Cucaracha*

Comedienne (Song), "Sally's Come In" *Karenke & Scott*  
Scene IV

Soprano (Song), "The Island of Enchantment" *La Cucaracha*

Quartet, "Bluff, Blame and Shove" *La Cucaracha*

Quartet, "Ukulele Blue" *La Cucaracha*, *Brown Bag & K*

Stage Director, "To Night's the Night" *Variety*  
The Company "Camping" *Daisy McGeagh*

Scene V  
Soprano (Song), "Wandering" *Widmung*  
Comedians (with Quartet) Song, "Oh I Wish I Knew" *Blackmail, Waddington*

Quartet, "Oh, Papa" *Blackmail, Waddington*  
Soprano (Song), "Oh, Dauphine" *Boadicea*  
Juvenile Lead, "The Barley Mow" *Boadicea*

The Company A Novel Song Scene "Songs Of a Wayward Lad" *Boadicea*

Ray Foster and P. May  
Produced by VICTOR SMITH

Solos and Ensemble rehearsed by ERIC FOOG

Directed by D. E. ORMEROD

10.0. WEATHER FORECAST and NEWS  
S.B. from London

Sir HENRY FAIRFAX-LUCY S.B. from  
London

Local News

10.35 HARP RECITAL by SALZEDO S.B. from  
London

11.0. Close down

## 5.0. NEWCASTLE. 403 M.

5.45. On extra, relayed from Fenwick's Ter  
race Tea Room

4.45. James Mark (Violin). London Pictures

5.15. CHILDREN'S CORNER

6.0. Scholars Half Hour "The Story of Sir  
William Bateman," by Mr. E. J. Williams,  
B.Sc.

6.20. Farmers' Corner: Mr. H. C. ...  
Agricultural Research

7.0. WEATHER FORECAST and NEWS  
S.B. from London

Air Commodore T. L. WEBB BOWER

S.B. from London

7.25. Music S.B. from London

7.35. Royal Horticultural Society Talk

7.40. Miss A. E. HORRIMAN S.B. from  
London

**GERTRUDE JOHNSON (Soprano).**

**WILLIAM HENDRY (Baritone).**

**THE STATION ORCHESTRA**

Conductor, EDWARD CLARK

8.0. WILLIAM HENDRY

Recit. "Can This Be Real?"

Aria, "Oh, Illusion"

Overture, "The White Witch" ("Frozen")

post of Roveng

8.10. **THE ORCHESTRA**

March from "Aida."

8.20. GERTRUDE JOHNSON

Super Voce" ("Un Ballo in Maschera")

Music "Dieci Amiche" ("I Vespri Siciliani")

1.0. WILLIAM HENDRY

Recit. "The Last Farewell"

1 Bid Them" { Soprano } (Soprano)

Aria, "Tortured and Tormented" (Boccaraga) { Soprano }

with Sustaining }

## 5.0. GLASGOW. 422 M.

11.30-12.30 M. T. T. (continued)

3.30 Broadcast to Schools

+3 The Wallace Quartet Ian Ferguson

(Soprano)

4.30 WOMEN'S HALF HOUR Sopranos

Lillian on "Froissart"

5.15 CHILDREN'S CORNER

5.30-6.30 Weather Forecast for Farmers

0 WEATHER FORECAST and NEWS

S.B. from London

Air Commodore T. L. WEBB BOWER

S.B. from London

7.25 Music S.B. from London

7.40 Mr. D. B. MCNAUL, M.A., LL.B.

Secretary for Scotland

Beethoven Masterpieces

S.B. to Aberdeen Edinburgh and Dundee

THE STATION ORCHESTRA

OCTOBER 13

Conducted by

HERBERT A. CARRUTHERS

DAISY KENNEDY (Violin)

THE STATION CHOIR

8.0 THE ORCHESTRA

Overture, "Leontine," No. 3 in G.

8.15 DAISY KENNEDY

Concerto in D Major, for Violin and

Orchestra

8.45 THE CHOIR AND ORCHESTRA

Symphony No. 9 in D Minor (Cello)

9.45 DAISY KENNEDY

Violin solo, "Romance

10.0-11.0 Programme S.B. from London



# WIRELESS PROGRAMME—THURSDAY (June 25th.)

The letters S.B. printed in italics in these programmes signify a transmission broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 385 M.**

10-12.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

In honour of  
The Rt Hon The EARL OF READING,  
at the Royal Coat  
of Arms by the British Indian Union  
and the North & West Schools.

2LO H.R.H. The DUKE OF CONNAUGHT  
(Chairman) will propose the health of the  
Lord of the Admiralty.

H.H. The MAHARAJAH OF JODHPUR  
will propose the health of the Chairman.

3-5-3 4.—Transmissions to Schools: Mr. J. C.  
Stobart and Mr. R. F. Jeffrey, "Shakespearian  
Monarchs—Lear."

4-5-6 P.M.—Piano Solos by Donald New-  
combe, by Ellis MacMahon, Toccadero  
Tetra-Tone Music. "Play and Players at  
Wimbledon (1)" by Eileen Hooton.

4 CHILDREN'S CORNER: Piano Solos  
by Ivy Herbert, "The Bearded Fig  
Tree," A Zoo Story by L. C. M. of the  
"Theatre World."

4 CHILDREN'S LETTERS.  
5-6 Market Prices for Farmers. Fortnightly  
Bulletin of the Ministry of Agriculture.  
S.B. to all Stations.

—TIME SIGNAL FROM BIG BEN.  
WEATHER FORECAST and 1ST  
GENERAL NEWS BULLETIN S.B.  
to all Stations.

All Star Programme.  
Provided by  
"THE DAILY GRAPHIC"  
and  
Associated Newspapers  
London, Liverpool,  
THE INFANTS' LOS ITALI  
WESMINSTER  
S.B. to all Stations.

7-15-16-17

JOSE COLLINS (Soprano)  
DINAH GILLY Operatic Dancer

GLADYS COOPER  
Lady DIANA DUCHESS COOPER  
HENRY AINSWORTH

HEATHER THATCHER  
and  
LESLIE HENSON

8.0-8.30 (approx.)  
"The Go-Optimists."  
Relayed from  
The Hippodrome, Portsmouth.

8.15-8.30 GILBERT CHILDS  
STANLEY HOLLOWAY  
AUSTIN MELFORD  
WOLSELEY CHARLES  
MELVILLE GIDEON

DAVY BURNABY

9.45-10.15 (approx.)  
Scenes from  
"No No Nanette."  
Relayed from  
Palace Theatre, London  
ANNIE BAILEY  
IF NOT FOR ME  
JOSEPH COYNE  
And  
GEORGE OKIISMITH  
Including the Songs, "Tea for Two,"  
"You Can Dance With Any Man," and  
"I Want To Be Happy."

10-15 (approx.)—WEATHER FORECAST and  
1ST GENERAL NEWS BULLETIN  
S.B. to all Stations. Local News  
10.30 approx.).

THE SAVOY ORPHEANS

and

THE SAVOY HAVANA BAND  
Relayed from the Savoy Hotel, London  
S.B. to all Stations.

11.30.—Close down.

**51F BIRMINGHAM. 479 M.**

3-30-4.30.—The Station Pianoforte Quartet  
Constance Willis (Contralto).

4.45.—WOMEN'S CORNER: Mr. G. F. J.  
Buxton ("Chanticleer"), "Chorus  
and Ducklings in Midsummer," Edith  
Freeman (Contralto).

5.15.—CHILDREN'S CORNER

6.0-6.5.—Children's Letters.

6.45-11.30.—Programme S.B. from London.

**6BM BOURNEMOUTH. 386 M.**

3.45.—Talk to Women London Papers by  
Anne Farrell-Watson. The Wireless  
Orchestra, Conducted by Capt. W. A.  
Fratherstone.

4-4 CHILDREN'S CORNER, Songs and  
Stories.

5.30-5.45 Children's Letters.

6.0-6.30 "Sweetest Halt-Hear Memory"

6.45-11.30—Programme S.B. from London.

**52F CARDIFF. 353 M.**

3.0-4.30.—Ronald Unwin (Vocalist). The  
Station Orchestra Conductor, Warwick  
Brathwaite

5.0.—"SWAN'S" "FIVE O'CLOCK."

5.30.—CHILDREN'S CORNER

6.5.—"The Letter Box."

6.15-6.30.—"Teen's Corner: Sports and Recrea-

tion."

6.45-11.30—Programme S.B. from London.

## EVENTS OF THE WEEK.

CARDIFF, 6.0.—Operatic Ensemble.  
MANCHESTER, 8.0. The 4th Edition  
of The 7.30 Revue.

NEWCASTLE 8.0. Verdi and the Play  
"Christopher Columbus."

GLASGOW, 8.0. Beethoven Master-  
pieces.

BELFAST, 7.30. Symphony Concert.

THURSDAY, June 25th.  
LONDON, 2.0. Speeches by H.R.H. The  
DUKE OF CONNAUGHT, H.R.H. The  
MAHARAJAH of JODHPUR and the  
Rt Hon the EARL of READING, at a  
luncheon at the Hotel Cecil.

LONDON, 8.0. "Daily Graphic" Con-  
cert. S.B. to all Stations.

FRIDAY, June 26th.  
LONDON, 8.0. Quartet, and Variety  
BIRMINGHAM, 8.0. An Hour with the  
Classics.

CARDIFF and SWANSEA, 8.0.—6th Aber-  
ystwyth Festival Music.  
MANCHESTER, 8.0. Chamber Music  
and Songs.

ABERDEEN, 8.0. Light Opera and  
Musical Comedy.

SATURDAY, June 27th.  
SHEFFIELD, 8.0. Transmission from a  
Coalmine S.B. to other Stations.

BOURNEMOUTH and "5X," 8.30. Light  
Symphony.

ABERDEEN, 8.30.—Scottish Night.

BELFAST, 7.30.—Popular Concert.

# WIRELESS PROGRAMME—FRIDAY (June 26th.)

The letters "S.B." printed in italics in these programmes signify a Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

10.20. The Signal from Greenwich. *S.B.* Music by Mr. J. G. B. Carter.

11.15. *Concerto No. 1 in D Major* by S. V. Rostropovich with the Leningrad Symphony Orchestra and Berlin Philharmonic. *S.B.* Mr. Edward Hadow.

4.00. \*The Excursions of Petrushka" by Constantine Costeley. Dance Music received from the Capitol Theatre, New York. An audience and the Law.

5.00. At Hours Dance Music.

6.00. CHILDREN'S CORNER. *To see Mr. S. by the Teacher* (see Mr. S. at Cheltenham by the Welsh Choir).

6.15. *Music Box*.

7.00. TIME SIGNAL FROM BIRMINGHAM. WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B.* to all Stations.

7.15. *From the Studio of the Chelmsford School of Music* by Mr. H. V. TOWNSEND. Local Radio.

7.30. Mr. H. V. TOWNSEND. Local Radio.

"2LO" Quartet and Variety.

PIERRE LEVY (Lady Pianist).

HELENA MILLAIS. *Etc.*

PETE MANDELL (Solo Banjo).

JACOB AND GILSON.

THE "2LO" QUARTET.

THE QUARTET.

"To Spring" *etc.* *Music*

"Boys' Song" *etc.* *Music*

J COLES AND GIBSON.

In Instrumental Duets.

HELENA MILLAIS.

In Songs and Fragments from Late

PETE MANDELL.

"Savoy Rag" *etc.* *Music*

"Do You Forget?" By Royce.

A Boy and Button

Excerpts from "No Nonsense" by

THE QUARTET.

Lullaby" *etc.* Kenneth Wright

"The Watermill" *etc.* Stanford Robinson

"Prairie Lullaby" *etc.* Jacobs and Gibbons

in More Duets.

0.00. \*A STAR TO ASIST HER

By John Le Breton.

Mrs. May (in Charley) LOUIS HERTEL.

Mrs. McMillan (Her Landlady)

HELENA MILLAIS.

0.30. "Can't Goin'" *etc.* *Music*

Medley of Burns

"Take Your Pick" By Royce.

BFAIRTRIE TELEGRAPH

"A Jaded Peat" *etc.* *Music*

Accompanied by the Composer.

"I Love My Ladys" *etc.* Kennedy Russell

"I'll Sing Thee Songs of Afaby" *etc.*

Frederic Clay

THE QUARTET

Favourite Airs from "Cavalleria Rusticana".

10.00. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B.* to all Stations.

"The Man and the Moment" *S.B.* to all Stations. Local News.

10.30. *Allen Stanley.*

The Famous American Disease.

In American Radio Successes.

*S.B.* to other Stations.

11.00.—Close down.

**511 BIRMINGHAM. 479 M.**

3.30-4.30. Loretta Picture House Orchestra.

James Howell's Party

4.00. *WAVENES CORNER*. *Books* *S.B.* *Music* *The Rose in Art and Craft* by Macfarlane. *S.B.* *Books*

CHILDREN'S CORNER. Children's Letters.

WEATHER FORECAST and NEWS. *S.B.* from London.

PERCY SCHOLLS. *S.B.* from London.

Music. *S.B.* from London.

HILLDALE HIPPISLEY BARNES, B.Sc., F.R.C.S. "The Story of Glaucoma."

THE ORCHESTRA.

MAY BLYTH (Soprano).

IDA STARKIE (Solo Violoncello).

An Hour with the Classics.

THE ORCHESTRA.

MAY BLYTH.

Spring Has Come" *etc.* Coleridge Taylor Morning. *etc.* *Music* *Tea-knocky Kengs* *etc.* *Summer* *etc.* Autumn.

THE ORCHESTRA.

Sonata in D Minor *etc.* de French.

Sonata in F Major *etc.* Porpora.

THE ORCHESTRA.

Canzon de Mat" *etc.* *Music*

An Hour's Popular Music.

THE ORCHESTRA.

Overture, "Orpheus in the Underworld" *etc.*

MAY BLYTH.

The Larkspur" *etc.* *Music* *East*

Serenade" *etc.* *Music* *Brinkha*

Dafodil Gold" *etc.* *Robertson-Hodgson*

THE ORCHESTRA.

Selection, "Looking Backward" *etc.*

IDA STARKIE.

Nel Nuovo" *etc.* *Music* *Brach*

Abendrot" *etc.* *Music* *Schubert*

Allegro Appassionato" *etc.* *Music*

THE CHORUS ITA.

La Cucaracha, Hearts and Flowers" *etc.*

Star 1. The Vanished Army" *etc.* *Music*

WEATHER FORECAST and NEWS. *S.B.* from London.

The Man and the Moment" *S.B.* from London.

Local News.

10.30. Irish Song and Humour

by JEROME MURPHY.

The Donovans" *etc.* *Music* *Ardenham*

My Love Nell" *etc.* *Music* *Fay*

The Rocky Road to Dublin" *etc.* *Brigdon*

Prescription" *etc.* *Music* *Vincent*

The Lure from Mayo" *etc.* *Music* *Vincent*

Taklon' Toy at Betty's" *etc.* *Music* *Brington*

Mary Callaghan and Yo" *etc.* *Music* *Muller*

The Jug o' Punch" *etc.* *Music* *Brigdon*

11.00.—Close down

**6BM BOURNEMOUTH. 386 M.**

3.00-3.30. Educational Talk by Mr. J. G. B. Carter, B.A., "Books: How and What to Read—Miss Marner (George Eliot)." (Read by the Rev. R. F. Bechey.)

3.45. Talk to Women: "Descriptive and Dramatic Music," by Charles R. Fisher.

Orchestra, relayed from the Bungalow Cafe, Southampton. Musical Director Arthur Pickett.

5.00. CHILDREN'S CORNER. Uncle Jack's Fairy League Talk.

5.30. Children's Letters.

WEATHER FORECAST and NEWS. *S.B.* from London.

PERCY SCHOLLS. *S.B.* from London.

Music. *S.B.* from London.

7.40. Mr. J. WALLACE COLLETT (The La-la-Kab), "My West African Grass Widow."

8.00. Other Stations.

During this evening we will visit other stations and listen to their programmes.

WEATHER FORECAST and NEWS. *S.B.* from London.

The Man and the Moment" *S.B.* from London.

Local News.

10.30. Other Stations (Continued).

11.00.—Close down.

**SWA**

**CARDIFF. 353 M.**

1.00. Travel Talk. Travel Talk by Mr. E. Theo Mansfield. "The South of Ireland To Day."

3.30. The Stuarts Trio. Frank Thomas (Violin), Frank Whittle (Violoncello), Vera M. M. (Piano).

4.00-4.45. The Carlton Orchestra, relayed from the Carlton Studios.

5.00. "FIVE O' CLOCK". CHILDREN'S CORNER.

The Letter Box."

5.15. 6.30. "Teenage Corner," "What Does Migration Mean?" by Mr. R. Helyar.

6.45. Mr. Norman Hughes, "A Cricketer's Over." The Second Ball.

7.00. WEATHER FORECAST and NEWS. *S.B.* from London.

PERCY SCHOLLS. *S.B.* from London.

7.25. Music. *S.B.* from London.

7.40. Mr. J. KIRKLE FLETCHER. "David Morgan, the Welsh Jazzman."

8.00. **Aberystwyth Festival of Music.**

Under the Direction of Sir Walford Davies, Music Director, National Council of Music,

University of Wales.

Programme of the FIRST FESTIVAL CONCERT.

Relayed from the University Hall, Aberystwyth.

4. Mozart Overture.

Vaughn Williams' Mass in G Major.

Hubert Parry's Two Songs of Farewell.

Bach's Piano Concerto in E Major.

Coleridge Taylor's "Hiawatha's Warling

Point."

THE WELSH SYMPHONY.

OLIPHANT.

W. H. REED.

of the London Symphony Orchestra.

1.00. HAROLD SAMUEL (Pianoforte).

Conductor:

Dr. VAUGHAN WILLIAMS

and Sir H. H. BEAUFORT.

WEATHER FORECAST and NEWS. *S.B.* from London.

The Man and the Moment" *S.B.* from London.

Local News.

10.30. Programme *S.B.* from London.

11.00.—Close down.

**2ZY MANCHESTER. 378 M.**

1.45-2.00. Music relayed from the State Cafe.

3.30. Broadcast for Schools: (3.30) The Rev. H. Allen Job on "Ceylon." (3.45) Mr. Edward Creasey on "Artificial Ice."

4.00-5.15. Concert by the "2ZY" Quartet.

Harry Lester (Entertainer). Talk to Women.

5.30. *Music* *Music* *Music*

CHILDREN'S CORNER.

WEATHER FORECAST and NEWS. *S.B.* from London.

PERCY SCHOLLS. *S.B.* from London.

Music. *S.B.* from London.

7.35. G. A. Scott's Local News Bulletin.

Lancashire Beekeepers' Association.

1.00. Mr. W. B. WRIGHT, F.G.S., "The Floating Crust of the Earth."

Chamber Music and Songs.

CONSTANCE WILLIS (Contralto).

STANLEY R. MAHER (Bass).

THE GAYTHORPE TRIO.

CECIL BROWNLEE (Violin).

HAROLD PHILLIPS (Cello).

G. W. GAYTHORPE (Pianoforte).

STANLEY R. MAHER.

Sea Shanties—1.

"Billy Boy" *etc.*

"Bound for the Rio Grande."

"Row the Man Down" *etc.* R. R. Terry.

"Hanging Johnny" *etc.*

"Boney Was a Warrior" *etc.*

"Whisky Johnny" *etc.*





# WIRELESS PROGRAMME—SATURDAY (June 27th.)

The letters "S.B." printed in italics in these programmes signify a Broadcast from the studio mentioned.

## A Varied Entertainment.

MAY BLYTH (Soprano)  
IDA STARKIE (Soprano-Violincello)  
JEROME MURPHY (Entertainer)  
THE STATION ORCHESTRA  
Conductor: WARWICK BRAITHWAITE  
8.30. THE ORCHESTRA  
Overture, "Nantana" .... Waller  
8.45 MAY BLYTH  
"Smile of Spring" .... Fletcher  
"If I Were the Man in the Moon" Fisher  
8.55 IDA STARKIE  
Andante ..... Popper  
Mr. set ..... *Popper*  
JEROME MURPHY  
"Tattas and Tucks" ..... *Popper*  
"The Prescription" ..... Vincent  
Monologue, "Michael Patrick Doolan"  
THE ORCHESTRA  
Suite, "Ophelia" ..... Cuthbert Taylor  
Dance, "The Stars" ..... Funeral  
March, "The Willow Song" Military  
March.

9.21. MAY BLYTH  
"Musetta's Song" ("La Bohème") Puccini  
A Brown Bird Singing ..... Dore  
IDA STARKIE  
Romance" ..... Hamilton Harty  
"Chamomile Villagense" ..... Popper

9.25. JEROME MURPHY  
"The Boy from Ballyleary" ..... C. V. Stanford  
Reed, "Tim, the Irish Terrier" ..... *Hartley*  
"The Maid of the Sweet Brown Knowe" ..... *Hartley*

9.42 THE ORCHESTRA  
"Der Rosenkavalier" [The Rose Cavalier] ..... *Popper*  
Entrance of Rosebud et al. Duet, Ochs  
Water, Air of the Tenor, Brünnhilde  
Scene 2 Trio, Closing Scene  
10.0 WEATHER FORECAST and NEWS  
S.B. from London  
Sports Talk, S.B. from London  
Local News  
10.30 THE SAVOY BANDS, S.B. from London  
11.0 Close down

2ZY MANCHESTER. 378 M.  
The Band of H.M. Life Guards  
1.15-4.1 Concert, Icarus II Midshipmen  
4.15-5.2 Grand Finale, Municipal  
Chorus, See Report  
4.45-5.15 Talk to Women  
5.15-6.0 Children's Letters  
5.45-6.30 CHILDREN'S CORNER  
7.0 WEATHER FORECAST and NEWS  
S.B. from London  
Mr. F. W. CHARDIX, S.B. from London  
7.25. Music, S.B. from London  
7.40. Weekly Talk on Sport  
8.0-8.30 TRANSMISSION FROM COAL MINE  
(See London Programme.)

8.30. DANCES—Song—Humour,  
POSYTH'S DANCE BAND  
Conductor, W. E. WRIGHT  
FRED BERRY (Tenor)  
MIDDLETON WOODS (Entertainer).  
FRED BERRY  
"My Dreams" ..... *Taylor*  
"Nirvana" ..... *Popper*  
"Passing By" ..... *Fletcher*  
THE BAND  
Waltz, "Melody of Memories" ..... Pevine  
Fox-trot, Selection  
Fox-trot, "Kashmir" ..... Middleton Woods  
MIDDLETON WOODS (Entertainer)  
"My Stock" ..... Middleton Woods  
"An Alphabet" ..... Middleton Woods  
Pentimento, *Wallace Beery*  
THE BAND  
One-step, "Knock, Knock, Knock" Henley  
Fox-trot, "Tee for Two" ..... Youmans  
Waltz, "Your Kiss Told Me" ..... Birney

FRED BERRY  
"Court into the Garden, Stand" ..... *Birch*  
"Lake Stars Above" ..... *Popper*  
"Mistletoe" ..... *Popper*  
MIDDLETON WOODS  
"Redeeming Features" ..... *Martin Herbeck*  
Down Our Street" ..... *Martin Herbeck*  
"A Little Bit" ..... *Popper*  
"Wink-Winker" ..... *Popper*  
"Shut Up" ..... *Ted Lymbery*

1.05. THE SAVOY BANDS, S.B. from London  
Close down

2ED 8.30. ABERDEEN. 495 M.  
Chamber Concert.

THE WIRELESS QUARTET  
A. N. D. R. (1) *Popper*  
A. N. D. R. (2) *Popper*  
PAUL KILBURN *Popper*  
J. H. BHAW (Cello)  
W. HARKINS (Clarinet)  
Clarinet Quintet ..... *Mozart*  
THE WIRELESS QUARTET  
String Quartet in C Major, No. 7, *Haydn*

4.45. Ferarri ..... *Popper*  
5.30. CHILDREN'S CORNER Hawaiian  
Music by the Agapeids  
6.0. Mr. William Brown, B.Sc., M.R.C.V.S.,  
F.R.P.S., "Veterinary Topics,"  
Farmers' Advice Corner, Conducted by  
Mr. Don G. Morris, B.Sc.

6.30. THE WIRELESS ORCHESTRA  
Miscellaneous Programme  
"Dance of the Camorrista" ..... Wolf Ferrari  
"Serenade Humoresque" ..... Colla  
"Marche Francaise" ..... Arnold Bax  
"Lament" ..... *Popper*  
"St. Cecilia" ..... *Popper*  
7.0 WEATHER FORECAST and NEWS  
S.B. from London  
Mr. F. W. CHARDIX, S.B. from London  
7.25. "Week's Interesting Anniversaries"  
(Prepared by John Sparks Kirkland),  
"Bannockburn, June 24th 1314."

8.0-8.30. TRANSMISSION FROM COAL  
MINE  
(See London Programme.)  
S.B. from Sheffield  
Scottish Programme,  
FLORA M. JOHNSON (Soprano)  
HUGH FREEL (Tenor)  
THE WIRELESS ORCHESTRA  
8.30. "The Story of the Earth"  
For solo, piano, strings, etc., *Popper*  
FLORA M. JOHNSON  
"From a Bhala" ..... *Popper*  
"Soraidh Siun le Fiannaidh" ..... *Popper*  
"Mound na Lannachd" ..... *Popper*  
HUGH FREEL  
"My Love is Like a Red, Red Rose" ..... *Popper*  
"Kirkcudbright Lee" ..... *Popper*  
The Orchestra  
"Keltic Suite" ..... *Popper*  
FLORA M. JOHNSON  
"There Grows a Bonnie Bear Bush" ..... *Popper*  
"The Boatmen o' the Firth" ("Cader  
Or"), ..... *Popper*  
"A Rosebud By My Early Walk" ..... *Popper*  
HUGH FREEL  
"Alton Water" ..... *Popper*  
"Of A' the Airts" ..... *Popper*  
"The Cameron Men" ..... *Popper*  
Drama,  
THE 2ND REPERTORY PLAYERS  
THE WIRELESS ORCHESTRA  
9.30. "An Interlude" (Stringed Strings). CH

A MODEL OF TACT  
A Comedy in One Act by  
A. P. Hyslop  
Costume  
Jack (The Husband) WILLIAM DUNBAR  
Joan (The Wife) DAISY MONCUR  
George (A Bachelor Friend of Jack's) G. R. HARVEY  
Scene A Sitting Room  
Time: Present Day  
Produced for Broadcast by  
W. D. SIMPSON  
THE ORCHESTRA  
"Peasant Dance" ..... *Popper*  
10.0 WEATHER FORECAST and NEWS.  
S.B. from London  
Sports Talk, S.B. from London  
Local News  
10.30 TILLEYS DANCE ORCHESTRA,

(Continued on page 599.)

# WIRELESS PROGRAMME—BELFAST

(June 21st to June 27th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2BE 439 M.

**SUNDAY.**

3.30-5.30 Programme S.B. from London

9.00 THE STATION CHOIR Hyatt, "Father, Again in Jesus's name We Meet" [anthem] "I Will Lay Me Down in Peace" [anthem] The Rev. S. RUDDOCK of East End Chaplaincy [anthem] Hyatt, "Saviour, Agata Is Thy Dear Name" [anthem] De Groot and the Piccadilly Orchestra [anthem] 10.30—Close down

**MUSIC BOXES**

4.05.0. The "2BE" Quartet CHILDREN'S CORNER 5.56.0. Children's Letter 7.0. WEATHER FORECAST and NEWS 7.15.0. "J. J. SIMON" S.B. from London Music, S.B. from London 7.30. Topical Talk, S.B. from London 8.00. Programme S.B. from Glasgow

**Musical Comedy.**

THE STATION CHOIR J. D. LEAVESLEY (Soprano) S. COOPER (Harp) S. COOPER (Piano) W. Reed Into Harem [anthem] Collection, "Katy Carr" [anthem and solo] J. H. H. V. S.

"Coriolan" ("The Chin Chow") Norton "The Fishermen of England" ("The Rebel Maid") Phillips "Four Jolly Sailors" ("A Princess of Kensington") [anthem] THE ORCHESTRA

Fox-trot, "And That's Not All" ("Puppets") Nacella WEATHER FORECAST and NEWS S.B. from London

10.00 LADIES' ABERCROMBIE S.B. from Leeds-Bradford. Local News

10.30. Dance Music of Two Seasons THE ORCHESTRA

**For**

"What Do You Do Sunday, Mary?" [anthem] "It Ain't Gonna Rain No More" [anthem] "Why Did I Kiss That Girl?" [anthem] King and Henderson

"Any Way the Wind Blows" [anthem] "Honey Honey, Keep Your Tail Up" [anthem]

"I'm a Fox-trot" "R. the Loser" [anthem] "I'm in the Moon" [anthem]

Waltz "Lured Into My Arms" [anthem] Fox-trots.

Tea for Two" [anthem] Fountains

"Oh Darling, Do Say Yes" [anthem] When Pearly Left His Bowler Hat

"Oh, I Do Like to Be Singing" [anthem] "I'm Wanna Go" [anthem]

**TUESDAY.**

11.30-12.00 Gramophone Record THE STATION ORCHESTRA SA KNIGHTS (Conductor), THE ORCHESTRA

Overture to the Opera "Like a Day Sketches" [anthem] Rosemunde, "Fairy Feller," "Goblin's Fest"

A Country Song" [anthem] BOSSA KNIGHTS

The Arrow and the Song" [anthem] Boal

I Dream of a Garden of

Seas and

When Spring Comes to

the Island

Hens in the Quiet Hills" [anthem] Gerold

THE ORCHESTRA

4. Intra for Solo Violin and Orchestra

"Ame des Hommes" [anthem] Boston

Waltz, "Estdad no meu" [anthem] Ballantyne

Fox-trot, "Paradise Alley" [anthem] Parker and Parker

5.00 CHILDREN'S CORNER

5.55-6.0. Children's Letters.

7.0-12.0. Programme S.B. from London.

7.0. WEATHER FORECAST and NEWS

JOHN STRACHEY

25 May

7.40—Mrs ISABEL CRESSWELL,

8.0-10.0. "A MIDSUMMER NIGHT'S

DREAM" Shakespeare

10.0. WEATHER FORECAST and NEWS

Mr A. LLOYD JAMES

Local News

10.30. "THE BEETHOVEN OPERA" Act IV

11.15.—THE SAVOY BANDS

12.0. Close down.

**WEDNESDAY**

4.05.15

THE STATION ORCHESTRA DOROTHY CAMILL (Soprano)

PATLINE BARKER (Harp)

HAROLD HOLT (Oboe)

THE ORCHESTRA

March, "The Irish Patrol" [anthem] Parker

Overture, "The Merry Wives of Windsor" [anthem]

Excerpts

**DOB'T DAY CANTEEN**

A Summer Idyll [anthem] Michael Head

Starry Woods" [anthem] M. Phillips

Down by the Sooley Gardens" [anthem] H. Bush

PAULINE BARKER

Marimba

THE ORCHESTRA

Idyl la Ecossaise" for Oboe and Strings

The Reels of Ouseley" [anthem] Hume

"Show Me the Way to Go Home" [anthem] King

Irish and May [anthem]

Irish and Carlton

Quadrille "One Little One" Bennett

5.30 CHILDREN'S CORNER

5.55-6.0. CHILDREN'S LETTERS

6.40-11.30. Programme S.B. from London.

EARLE SPENCE

Two North American Indian Songs

Far Off I Hear a Lover's flute" [anthem]

Moon Drops Low

THE ORCHESTRA

Irish Rhapsody No. 4 in A Major, "The Fisherman of Lough Neagh and What He Saw"

EARLE SPENCE

Negro Spirituals

Steppin' In De Nerd O' Prayer

Eurle Spence

Stay Away" [anthem] Lawrence Brown

Every Time I Feel De Spirit

Lawrence Brown

EARLE SPENCE

Scots No. 6 for full Orchestra Bach

EARLE SPENCE

A man" [anthem] Bach

Eau" [anthem] Bach

I Judge" [anthem] Bach

Three Spanish Dances Granados-Wood

WEATHER FORECAST and NEWS

Mr HARRY FAIRFAX LUCY S.B. from London Local News

10.35. BARP Recital by SALTZFIELD S.B. from London

11.0. Close down.

**THURSDAY.**

4.0. THE STATION ORCHESTRA YOLANDE ADAMS (Soprano) THE ORCHESTRA

March in D [anthem] Schubert

11. Moments from Symphony in G Major

selection from "Mason" [anthem] M. Phillips

YOLANDE ADAMS

Ever So Far Away

P. & G. [anthem] D. [anthem]

Among the Waves" [anthem] M. Phillips

I Love the Moon" [anthem] Rubens

THE ORCHESTRA

Selections, "The Babys Opera" [anthem] Byng

Five Dances, "Tom Jones" [anthem] G. [anthem]

Two-step, "The Nigger's Birthday" [anthem]

Fossette "Poor Little Rich Girl" [anthem] Fossette

P. & G. [anthem] [anthem]

One-step, "If All the Girls" [anthem] [anthem]

5.30 CHILDREN'S CORNER

5.55-6.0. CHILDREN'S LETTERS

6.40-11.30. Programme S.B. from London.

**FRIDAY.**

1.30-12.30. Gramophone Rec.

4.30 CHILDREN'S CORNER

5.55-6.0. CHILDREN'S LETTERS

7.0. WEATHER FORECAST and NEWS

S.B. from London

TERCY SCHLES. S.B. from London

"A Visit to the Country."

THE STATION ORCHESTRA

MICHAEL CHILDE (Mezzo-Soprano)

REGINALD DOBSON (Violoncello)

THE BELFAST RADIO PLAYERS

THE ORCHESTRA

A Motor Ride" [anthem] Badgwood

Overture, "Poet and Peasant" [anthem] Supp

MIKE CHILDE

In Summer we on Bardon" [anthem] Port

The Lark Now Leaves His Watery Nest

The Wayfarer's Night Song

The Fairy Pipers" [anthem] Easthope Hall

(Continued on the facing page.)



# Motorists and Muddled Laws.

By Stenson Cooke\* (Secretary of the Automobile Association).

**R**oad laws differ from customs in that laws are made, while customs, like "Topsy," just grow. If a law is bad, or stupid, custom, in time, will kill it.

According to law we may not sell a postage stamp to a friend without having a license. Custom says: "That is all nonsense"—and our friend gets the stamp. We may not ride our bicycles across the foot-path from our gate to the road. Pram and scooter are equally taboo, according to law. It is illegal to drive a motor-car faster than twenty miles per hour on any public highway—but we do.

## 'Keep to The Left.'

In law there is no wrong side of the road. We may drive—or ride—on either side. Only when meeting other traffic we must keep to the left, but there is no general rule that we must overtake on the right.

Thus with the law, but custom improves on this. It tells us to keep well over to the left, either on the straight or round corners, because it is safer to do so.

According to law, when on the highway we may walk anywhere, or how down the middle of Piccadilly if it please us, and no constable may deny us progress, be that progress ever so stupid. Oh, yes. The law is funny, and custom is nearer to our heart. It is so much more human. Nevertheless, we must abide by both in order to obtain quiet enjoyment of the road, which belongs to us all.

## A Bonfire Tragedy

Legally, we may not fly kites in the street, nor make slides upon ice or snow. We may not hang a clothes line over the highway—not an aerial. We may not fire a gun, nor make a bonfire within fifty feet of the middle of a high road.

All very sound and reasonable—especially the last. Early this year one of our A.A. Inspectors was killed within half-an-hour of leaving his house. He was riding the usual Road Service motor. A big bonfire was well under way in a field far too near the road. A gust of wind scattered the smoke—a cart round the bend—and smash. Perhaps something similar happened in the old days, and instigated this law. At the same, I think there are too many coal laws, and we must clamour to have them simplified.

We, whose life work it is to serve road users' interests—are clamouring loudly and in every way. That old word 'precedent' helps us in respect.

## Bye-Laws That Differ

Ninety years ago, when skirts were really skirts, and shawls were chignons, the Powers that were raked over a hotch potch of Statutes, cut out a lot of extraneous stuff, and served up the remainder as the Highways Act of 1835. Now, ninety years later, we are by way of getting a whole bunch of Acts of Parliament similarly pruned and embodied in one practical road Bill. And high time, too. Never was co-ordination so badly needed.

In so simple a matter as overtaking a tram the bye-law of one town differs from that of another town. In one we may overtake on the near-side, in another we must pass on the off-side, which is absurd. Custom, too, needs bringing up-to-date.

I used quite recently the signals made by police officers when directing traffic were quite as diverse. Drivers were muddled. What was right in one town was wrong twenty miles away, and sometimes it meant forty shillings and costs, to say nothing of an endorsement on our licences. The Chief Constables of Counties and Cities and Boroughs, met together, pooled

their ideas, and evolved a uniform system of police signals, so that we who run may read. All honour to them.

These sans and sporting officials of the vast road-using public did more. They invited us—organized motoring—to their deliberations, and we evolved together a uniform system of traffic signals for drivers, which was approved by the Home Office, and, in due course, published.

## The Sword Arm Free.

From very old custom we drive by the left and walk by the right. Why? I have never read or heard of any reasons. Perhaps the first was because to do so gave more room to flourish the whip without annoyance to people on the footpath—and the second, surely to leave the sword arm free for instant use against Mr. Bad Manners, who then, as now, would barge one bully his way along—until he met resentment this time with a point sharp and ready.

Blind corners are allowed by law. They are typical of our British love of privacy, which impels a Londoner to build high brick walls or cultivate dense foliage right up to the last inch on corners or into turnings, and so screen the beauties of his park or garden from the common gaze. Blind corners, now, are very productive of accident. Progress calls loudly for their removal—but the problem is difficult.

## The Warning Light

Gates across main roads are bad. In certain cases they are allowed by law, which does not even provide for them being properly lighted. Railway level crossings are not quite so bad. Some gates must display a red warning light—but not all. Why? I can only assume that three selfish and profitable developments by railways were wrangled through Parliament before there was in being any powerful and watchful organization of road users.

Electric tramways, too, have mixed their blessings. Law permitted the erection of centre standards, which carried the electric current to both lines of tramway. This was an economy to the tramway companies, but an obstruction and a danger to other road users. And custom (voiced by organized motoring) proclaimed this as an evil, and most of the obstructions above have now been removed.

In England efforts are now and then made to subordinate the smooth and easy passage of other traffic to the convenience of tramways. Bills are presented to Parliament containing clauses which would, if passed, compel all overtaking traffic to stop every time a tram stops, and not to proceed until its passengers have entered or alighted from that particular tram.

## Congestion and Loss of Time.

Harmlessly you would say that seems fair—safety of the public and all on—but—NO! It would lead to restriction and congestion and loss of public time—and after all, the public safety is properly observed by all considerate drivers—and by the police—in whose capable hands we may quite well leave the task of dealing with the inconsiderate—and inconsiderable few.

One of the best forms of discretion is never to overtake and pass another unit of the road army when yet another unit is approaching on its proper side, the side allotted by custom, which means safety. Never should we do it unless the road is so clear and the distance between us so great that no danger can arise.

There is nothing so apparently easy, yet so really difficult, as to judge the speed of an oncoming vehicle. In such case—when in doubt—don't! A mistake like that may be made once. There may be no twice.

\* In a Talk from London.

# Is British Music Original?

## Works That Appeal To Listeners.

DURING the last few months listeners have heard many works by contemporary British composers. Although I am not in the secret of the powers that run the B.B.C., I think I am justified in concluding that it is the policy of the company to broadcast as many native examples of the art of music as they fancy their public can digest. This being so, and taking for granted that the compositions selected are representative, the average reader will have formed, no doubt, some opinion of the value, or otherwise, of British works.

## Too Reminiscent.

Is there, then, in these works an idiom, a lower common cultus pie, which we can at once recognize as being our own? That is the question, and I submit that the answer is not in the affirmative. The music of our composers is too reminiscent. We are not the only offenders. It would be very hard for anyone but an expert to tell the difference between modern German, Dutch, or Austrian music. Of modern Russian music, owing to the Revolution, we know practically nothing, but it is a comparatively easy matter to distinguish between French, Italian, and Spanish music.

Let me repeat—I repeat writing of that John Ireland, Holst and Vaughan Williams have intensely individual styles. There is a sort of sincerity about their work and an atmosphere of honesty which, rightly or wrongly, one connects with this country.

## Three Exceptions.

Arnold Bax is much more cosmopolitan in outlook and so is Holstonic. The former at one moment sounds one of the last-century Russians, at another of Cesar Franck, and at another of the rather sentimental Irish folk. While the latter a great facility partakes more of the German mode than our own. Cyril Scott's music is essentially French in feeling, and, although he was a pioneer of modern musical movement as yet within the last few years he has failed seemingly to write any works of note.

But there are, to my mind, at least three composers whose whom is unmistakably British. Their names are Edward German, Balfour Gardiner, and Percy Grainger. The former is chiefly known by his admirable light operas, *Merry England* and *Tom Jones*. He has been called the successor of Sullivan, and this is in part true, although he possesses certain characteristics that Sullivan never had, and lacks some that Sullivan possessed. Balfour-Gardiner has written comparatively little, but it is all good, honest, healthy stuff, full of strong melody and virile harmony.

## Toneliness and Humour.

Percy Grainger is now a naturalized American, but this cannot prevent us from realizing that his short works like "Shepherd's Hey," "Moss Morris," "Handel in the Strand" represent the English characteristics of cheerfulness and jollity better than any other contemporary compositions.

In the confines of a short article like this such a big subject as I have indicated cannot be adequately considered, but I would be inclined to wager that the works that appeal most listeners are those infused with that tunefulness and humour which is so characteristic of the three composers mentioned above.

The other sort dozes them. It is not only because such work is experimental, but because in other British spirit, considerably under roof.

G. A. BETHELL WILLIAMS.

# Earning a Living By Radio.

Wireless as a Career. By P. P. ECKERSLEY.

THE ubiquity of "Wireless," its fascination as a hobby for the mechanically minded, and the ease with which the simplest apparatus works (to an extent) have led many parents to think that it presents a wonderful opening as a career for their boys. As one who has been through the mill, and who, in his official capacity, is besieged with applications for employment, I think it might be advisable to point out, possibly somewhat pessimistically, that though potential careers may be looked forward to in the industry, as much training, technical application, and skill is necessary as for any other vocation.

#### Enthusiasm and Enjoyment.

So far we have said that the greatest of fun in the world is work. To my mind, the application of the saying needs qualification. If it really were so, would we have the problems in Industry which confront us as a matter of fact? Does not bologna breed, too often, a rest? To make the saying come true, one might say that the greatest fun in the world is work for which one has a vocation. Enthusiasm is the main spring of the enjoyment of work—it is the *and go on* for advancement; but enthusiasm must be wedded to knowledge, if success is to be the child of the art.

Enthusiasm we have, however, in the would-be-followers of the Wireless art, and this gives a happy augury for their future; enthusiasm drives, but, alas! it may drive us into barren paths, if we have not a knowledge of the general lie of the land we are to explore.

Knowledge! An easy term, but its true interpretation is often a cult to interested people. At present, the Wireless world is overrun, from top to bottom, with people who have not enough basic knowledge to give them the authority they sometimes assume. A humbler aspect towards the problems which beset us would often more become those who assume the mantle of "experts" and give them in some eyes a better right to the regalia.

#### A Sure Foundation.

The object of this article is to indicate how this desirable knowledge is to be obtained. May I for what my opinion is worth first indicate what I consider the ideal? First, a good general education and, if it must have a bias, it should be towards the appreciation of the scientific method which is, I suppose, to go no further than knowledge itself. A good classical education is no bar to a man's appreciation of a good electrical design! After a matriculation, the particular study of Electrical engineering is done—the study of Wireless itself is quite subsidiary—know physics and electrical engineering and Wireless is a sideline. True it has its own technology; but still it remains subservient to the basic subject.

Particularly one advises a real knowledge of alternating currents, as it concerns with the fifty-cycle A.C. supply commonly used in generating power, the higher

frequencies used for the commercial telephone where one may be concerned with frequencies from 500 to 3,000, or the very high frequencies, from tens of thousands to tens of millions, used for Wireless itself. Remember that the same basic laws apply to all alike. Even if a proper knowledge of resonance and impedances of inductances, resistances, and capacities is mastered, the student is well on the way to success.

During the study of electrical engineering at a University, technical school, extension or evening course, I strongly advise vacations spent in some electrical works—a man is but half-trained if he has no commercial knowledge.

#### A Little Knowledge Not Dangerous.

Should a man come to me, enthusiastic, imaginative, uninfused by questions and mystic symbols, and did he know nothing of the super heterodyne, the unidirectional polyphase, the XWOD reflex resistance cascade, even dual back magnet, I would guarantee to turn out in a short time a fine Wireless engineer.

A little knowledge is not a dangerous thing because, like the firm coral-reef growing on small firm ocean-bedded rocks, so knowledge grows on the dead bodies of conquered problems.

A half knowledge is an insecure foundation and the edifice built upon it is at the mercy of wind and waves!

I have, perhaps, indicated in my ideal something impracticable by those—alas! how many—unable to afford Universities and such like, whose children, in fact, must earn their living as soon as may be. In indicating an ideal I have, however, given them an object to work for, a model to follow, however impossible the ultimate attainment. May I tell them that to-day some of the men whose opinion I respect most have had few of the recommended advantages but still have had the sense and the imagination to study the essentials and leave the ephemera to the noisy and the pretentious? Whoever aspires to high honour in the technical world of Wireless must, beyond these qualities of imagination and native wit which God has given them, bring also application to master those fundamentals which alone are important.

#### What to Read.

The principles are all laid down in text books purchasable for a few shillings. Fleming's "Magnets and Electric Currents," Doubleday's "Electricity and Magnetism," Fleming's "Waves and Ripples in Water, Air, and Space," Sylvestre Thorpeon's "Lectures Made Easy" have all helped me at one time or another. To the student equipped with fair mathematical knowledge, Turner's "Outline of Wireless" and Dr Eccles's "Wireless Telegraphy and Telephony" are both excellent. Langley (Part I and Part II) is good for the more elementary. I do not know of a first class book on alternating currents. If any reader would recommend a book for my perusal, I should be delighted to give its name later in *The Radio Times*.

To a man wishing to become an operator, there are, of course, numerous schools all over the country. An operator's training and later his actual service give a excellent foundation for better-paid and more responsible posts.

#### Golden Watch-Words.

Above all, my advice, for what it is worth, is to study the fundamentals, the rest will be easy. From Ohm's law thoroughly mastered is not a far step to the same law applied to alternating currents, and that alone will help a man to a Wireless knowledge far surpassing those in the profession who are stuck fast on account of their lack of appreciation of the basic facts of the art.

The watchwords are, then, Imagination, Enthusiasm, and Basic Knowledge—the last an acquired characteristic, unfortunately not inherent.

There is, of course, the factor of Luck, of which the writer has had more than his fair share.

It has been suggested that in recent experiments with the broadcasting of poetry imposed upon a background of suitable music have been so successful that they should be developed as a feature of the work of the B.B.C. To carry out this idea is by no means easy. It is necessary first that there should be an artist capable of improvising music consonant with the idea of the poetry.

#### CIVILIZATION.

Here with a loaf of bread beneath the bough,  
A double Scotch, a book of verse and "2 LO"  
Beside me, singing in the wilderness,  
And wilderness is Paradise now.



# THE CHAIRMAN OF THE B.B.C.

**on The Times  
SERVICE OF WIRELESS  
NEWS**

## WIRELESS IN NATIONAL LIFE. A Public Service.

*To the Editor of "The Times."*

Sir.—During the last few days I have noted with great interest your institution of a new daily feature dealing with wireless and broadcasting. Believing as I do, that wireless broadcasting has now become a permanent part of the machinery of our civilization, I feel sure that your enterprise and foresight will be greatly appreciated by your readers.

The articles and letters are such as to increase the interest of the public in the development of wireless transmission and reception. Moreover, the constructive and well-informed criticism which your new feature promises will be of great value to the Broadcasting Company in considering the public service character of their work and improving their programmes.

Yours faithfully,  
GARFORD Chairman, The British Broadcasting Co. Ltd  
Broadcasting Centre, London, May 28

Read  
**The Times**  
EVERY DAY

To be kept well-informed on all  
wireless matters.

No other daily newspaper gives the same  
service of News, Technical Notes and Articles.

**TWOPENCE DAILY**

**Dundee Programme.**

2DE 331 M.

Week Beginning Sunday, June 21st.

## SUNDAY, June 21st

10.—Programme S.B. from Glasgow  
7.45.—Service conducted by the Rev.  
GEORGE A. MAULS, M.A., Rector  
from Dundee Parish Church (St. Mary's).  
9.0-10.30.—Programme S.B. from London

## MONDAY, June 22nd.

1.0-1.30.—Concert, Women & Topics.  
2.30-3.30.—CHILDREN'S CORNER  
4.40-5.0.—Programme S.B. from London  
5.0-6.15.—Programme S.B. from Glasgow

## TUES., June 23rd, THURS., June 25th.

11.30-12.30.—Recital of New Gramophones  
(Topic)  
1.30-2.30.—Private House Or-  
chestra  
3.0-3.30.—CHILDREN'S CORNER  
4.0-4.30.—Programme S.B. from London

## WED., June 24th, SAT., June 27th.

1.0-1.30.—Concert, Women & Tops  
2.0-2.30.—CHILDREN'S CORNER  
3.0-3.30.—Private House Or-  
chestra  
4.0-4.30.—Sports Corner. (Mat.)  
5.0 onwards—Programme S.B. from Glasgow

## FRIDAY, June 26th.

9.30-10.30.—Horticultural Lecture Course  
10.0-11.0.—CHILDREN'S CORNER  
1.40-7.45.—Programme S.B. from London  
7.45-8.0.—Dundee Horticultural Society Bu-

## With the Festival Winners:

## 1. Instrumental.

AUGUSTINE STRONG OR HESTRA  
for the Duration of  
WILLIAM HAMILTON  
GRACE FORDIES (Contralto).

## THE ORCHESTRA

Solo from the Opera, "King Arthur"  
Overture, Introduction to Act II,  
The Grand Dance

NAN LACKIE (Solo Violin)

Sonata in G (1st Movement) .... Tafford  
ing ..... Sonatified

## GRACE FORDIES

"Mignon" .... Thomas  
Sonata Awakes My Heart" .... Schubert  
THE ORCHESTRA

Sinfonietta in D ..... M. Aron  
Scherzo ..... Tafford  
Intermezzo ..... Deane

## MARY LEESLIE (Vocal)

ELYN REED (Piano).  
Sonata in B (Allegro Vivace) Beethoven  
GRACE FORDIES

Franz Liszt (Violin) Rubinstein  
Ludwig van Beethoven Salvator Rosa  
"Lovely Rose" Roger Quilter

## THE ORCHESTRA

Suite for Strings, "The Seasons" J. C. Ames  
Scherzo ..... After-Jaques

Gavotte ("Mignon") .... Thomas  
DOROTHY ROY (Solo Violin)

Sonata in G ("Mignon") Bach  
Scherzo ..... M. Aron

## A. T. M. ALLEN

FAIRY TALES ..... Ann Marie  
Trio, "Celtic Prelude" Rutland Boughton  
GRACE FORDIES

Song of the Piping" .... Brook  
"Where Corals Lie" .... Elgar  
"Meadowsweet" .... Brahms

## THE ORCHESTRA

..... Doris Kenyon  
Andante Cantabile ..... Tafford  
Mazurka ..... Deane

10.0-10.30.—Programme S.B. from London  
11.30-12.0.—F. ELLIOT DORRIE (Bass-Baritone)  
Song Recital

11.0.—Close down  
Weekdays 11.0-12.0.—Children's Letters.

**Edinburgh Programme.**

2EH 328 M.

Week Beginning Sunday, June 21st.

## SUNDAY, June 21st

7.30-8.0.—Programme S.B. from London  
8.0-9.0.—Music from the Majestic Picture House  
9.0-10.0.—Programme S.B. from London

MON., June 22nd, TUES., June 23rd,  
THURS., June 25th.

1.0-1.30.—Concert, Women & Tops  
2.0-2.30.—The Station Pianoforte Trio  
3.0-3.30.—CHILDREN'S CORNER  
4.0-4.30.—Children's Letters  
5.0-6.0.—Miss Asai Matsukata on "Life  
in Japan." (Topic)  
6.0 onwards.—Programme S.B. from London

## WEDNESDAY, June 24th.

2.0-2.30.—The Station Pianoforte Trio  
3.30.—Talk to Schools: Mr. E. W. M. Ba-  
iley, M.A., on Sir Robert Peel  
4.0-4.30.—CHILDREN'S CORNER

5.30-6.0.—Children's Letters  
6.0-6.25.—Dr. Alfred Gorton of ITAGA, U.S.A.  
6.30-7.30.—Programme S.B. from London  
7.30-8.0.—Mr. J. CHRISTIAN HORTICULTURAL Talk  
7.40-8.0.—Programme S.B. from London  
8.0-9.0.—"THE ROMANY RIVELLERS  
from the Dundee Pantomime"

## FRIDAY, June 26th.

2.0-2.30.—The Station Pianoforte Trio  
3.30.—Talk to Schools: Mr. Edward V. M. Ba-  
iley, M.A., "The Historical Novel"  
4.0-4.30.—CHILDREN'S CORNER

5.30-7.40.—Programme S.B. from London  
7.40.—Talk by the Edinburgh Radio Society

Dramatic and Musical Evening.  
ELINA GODFREY TURNER and  
WILLIAM MACREADY

8.0.—"A DAUGHTER'S CHOICE"  
By Donald Edgar

8.30.—VIDA VALLANCE (Contralto)  
The Glory of the Sea" .... Sanderson  
My Nips" .... Deane  
Song of Music" .... Deane

8.45.—RALPH WHITEHEAD (Bar)  
Cumberland Way" .... Deane  
The King's Minstrel" .... Deane  
Present Five Eyes" .... Deane  
Ribble Over the Mountain" .... Deane

8.50.—VIDA VALLANCE  
The Lament of Ias" .... Deane  
The Rose Shall Blush Again" .... Deane  
The Little Rose-clad Window" .... Deane

9.0.—RALPH WHITEHEAD  
Romance" .... Deane  
Old English Love Song" .... Deane  
Morning Hymn" .... Deane

9.15.—VIDA VALLANCE  
I'm a Poor Fisherman" .... Deane

9.30.—VIDA VALLANCE  
"Tribute" .... Deane

10.0.—WEATHER FORECAST and NEWS  
S.B. from London  
The Man and the Moment" S.B. from London

10.30 (approx.) JUPITER MARK (Entertainer)  
In Selections from his Repertoire

11.0.—Close down

## SATURDAY, June 27th.

2.0-4.0.—The Station Pianoforte Trio  
3.0-3.30.—CHILDREN'S CORNER  
4.0-4.30.—Children's Letters  
5.0-5.30.—Programme S.B. from London  
5.30-6.0.—History of Comminging," By "Date  
6.0-7.0.—Programme S.B. from London

**Hull Programme.**

6KH 335 M.

Week Beginning Sunday, June 21st.

## SUNDAY, June 21st

8.0-9.30.—Programme S.B. from London

9.30-10.0.—Music from the Majestic Picture House

10.0-10.30.—WOMEN'S HALF HOUR

11.0.—Children's Letters

11.0-11.30.—CHILDREN'S CORNER

11.30-12.0.—Programme S.B. from London

## TUESDAY, June 22nd, THURS., June 25th.

3.0.—Herman Darswick and his Band, relayed  
from The Spa, Bradford.

4.0-4.30.—WOMEN'S HALF HOUR

5.15.—Children's Letters

6.0-6.30.—CHILDREN'S CORNER

6.30 onwards.—Programme S.B. from London

## FRIDAY, June 26th.

2.0.—Music from the Majestic Picture House

3.30.—Transmission to Schools Mr. C. H. Gore

M.A., on "Music"

4.0—WOMEN'S HALF HOUR

5.30.—Gramophone Records

6.0-6.30.—CHILDREN'S CORNER

6.30-7.30.—Programme S.B. from London

7.30-7.55.—Mr. C. W. RODWELL, Bass  
Baritone, in "The Flying Dutchman"

## Opera.

8.0.—THE FLYING DUTCHMAN.

Overture, "The Flying Dutchman"

HARRY BRINDLE Baritone

Vulcan's Song" .... Deane

"Mephisto's Serenade" .... Deane

Reitz, "I Rage, I Melt, I ..." ("Aris and

Burn" .... Deane

Arno, "O Baudier Than the Galatian" .... Deane

Country" .... Deane

THE BAND.

Selection, "Brave" .... Deane

HERBERT THORPE (Tenor)

General Aria" ("Aida") .... Deane

On With the Motley" .... Leoncavallo

Let Me Like a Soldier Fall" .... Walter

THE BAND

Selection, "The Marriage of Figaro" .... Deane

HARRY BRINDLE AND HERBERT

THORPE.

"In the Solemn Hour" .... Deane

The Moon Hath Raised" .... Deane

THE BAND

March, "Song of the Brave" .... Deane

Concert Value, "Destry" .... Deane

Albany of Dix" .... Deane

London Lee" .... Vaughan Williams

"It's a Beautiful Day" .... Steeplechase Band

"Come to the Cookhouse" .... Deane

Woldry Charles

THE BAND

Suite, "Three African Dances" .... Deane

10.0-10.30.—Programme S.B. from London

10.30.—HERBERT THORPE

"At the Mid-Hour of Life" .... Deane

Sea Gypsy" .... Michael Head

"Molly Brannigan" .... Deane

HARRY BRINDLE AND HERBERT

THORPE.

Drink to Me Only With Thine Eyes" .... Deane

Alma" .... Deane

THE BAND

"American" .... Deane

11.0.—Close down

## SATURDAY, June 27th.

3.0.—Herman Darswick's Dance Orchestra.

4.0-4.30.—WOMEN'S HALF HOUR

5.0-5.30.—Children's Letters

6.0-6.30.—CHILDREN'S CORNER

6.30-7.30.—Programme S.B. from London

7.30.—"History of Comminging," by "David

le" .... S.B. from Sheriff Id.

8.0-8.30.—Programme S.B. from London.

## **COUPONS IN LAST FOUR ISSUES OF TIT-BITS.**

### **TIT-BITS GREAT FREE WIRELESS BALLOT**

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A "TIT-BITS" COUPON.

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All that Competitors have to do is to select from a list of outstanding Features of the wireless programme the ten they consider most popular, and place them on the Coupon in order of popularity.

The last coupon for "Wireless Features" free ballot appears in this week's "Tit-Bits" now on sale. Buy your copy to-day, or if you are too late, ask your newsagent to obtain a copy for you. Closing date June 25th.

### **THE PRIZES.**

£500 will be awarded to the sender of the coupon which gives the greatest number of popular features correctly placed or nearest to order of voting. Another £500 will be offered in "Tit-Bits" on sale to-morrow in connection with wireless programmes, when you will be able to vote for your favourite Artistes.

.....

# **TIT-BITS**

OBTAI N A COPY FROM THE AGENT WHO SUPPLIES YOU WITH "RADIO TIMES."

## Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, June 21st.

### SUNDAY, June 21st.

- 7.30-8.30.—Programme S.B. from London.
- 8.30-9.10.—Independent Order of Foresters' High Court of Yorkshire Church Parade, relayed from Bradford & Leeds.
- 9.15-9.30.—Address by the Rev. A. F. WHITAM.
- 9.30-9.45.—Sectors relayed from the Cathedral, Bradford.
- 9.45-10.30.—Programme S.B. from London.

### MONDAY, June 22nd.

- 1.30-12.30.—Signor Calamari and his Orchestra relayed from the Stora Theatre, Leeds.
- 4.45-5.45.—The Station Trio.
- 5.50-6.10.—CHILDREN'S CORNER: Uncle Bob's Evening of Song and Story.
- 6.10.—Children's Letters.
- 6.15.—Teens' Corner.
- 6.40-11.0.—Programme S.B. from London.

### TUESDAY, June 23rd.

- 11.30-12.30.—Gramophone Records.
- 12.30-1.45.—Dance Orchestra, relayed from the Majestic Restaurant, Leeds.
- 4.45-5.45.—WOMEN'S HALF HOUR.
- 5.50-6.10.—CHILDREN'S CORNER: A Musical with Drama, "Evening by Uncle Max."
- 6.10.—Children's Letters.
- 6.15.—Teens' Corner.
- 6.40-7.45.—Programme S.B. from London.
- 7.40.—"Scout's Corner: "The Cub Law and Promise," by Mr. Richardson.
- 8.00-12.0.—Programme S.B. from London.

### WEDNESDAY, June 24th.

- 11.30-12.30.—Signor Calamari and his Orchestra.
- 12.30-1.45.—Signor Calamari and his Orchestra.
- 1.50-2.30.—CHILDREN'S CORNER: An Excursion with Auntie Nora.
- 2.45-3.45.—Children's Letters.
- 3.45-4.45.—"Teens' Corner.
- 4.45-5.45.—Programme S.B. from London.
- 5.50-6.10.—CHILDREN'S CORNER: "The Cub Law and Promise," by Mr. Richardson.
- 6.00-12.0.—Programme S.B. from London.

### THURSDAY, June 25th.

- 11.30-12.30.—Gramophone Records.
- 12.30-1.45.—The Bradford Theatre Royal Picture House Orchestra, relayed from the Theatre Royal, Bradford.
- 4.45-5.45.—WOMEN'S HALF HOUR.
- 5.50-6.10.—CHILDREN'S CORNER: A Funny Play by Uncle Thumper.
- 6.10.—Children's Letters.
- 6.15.—"Teens' Corner.
- 6.40-11.0.—Programme S.B. from London.

### FRIDAY, June 26th.

- 11.30-12.30.—Signor Calamari, and his Orchestra.
- 12.30-1.45.—Talk to Local Schools.
- 1.50-2.30.—Signor Calamari and his Orchestra.
- 2.45-3.45.—CHILDREN'S CORNER: Auntie Dolia.
- 3.45-4.45.—Children's Letters.
- 4.45-5.45.—"Teens' Corner.
- 5.50-6.10.—An Appeal for the National Children's Home and Orphanage, by Mr. FIELDER.
- 6.00-12.0.—Programme S.B. from London.

NELLIE JUDSON (Soprano),  
LOUIE COCKCROFT (Contralto).

VINCENT WARD (Tenor).

HERBERT BUTTERWORTH (Bass).

ALFRED GIESSING (Bass Cello).

KATE SMITH-GATES (Solo Piano).

NELLIE JUDSON

Spring ..... Gurney  
"I'm So Tired" ..... English  
Love's Philosophy ..... Quilter

VINCENT WARD

"Sing Low, Sweet Chariot" ..... Burleigh  
"Go Down, Moses" ..... W. James

The Sun God ..... LOUIE COCKCROFT

Caro Mio Ben ..... Gordon  
My Shape ..... Horner  
Anne Laurie ..... Lehmann

- 1.45-2.45.—KATE SMITH-GATES and ALFRED GIESSING.
- 2.45-3.45.—Adagio and Rondo, "Träumer," 1750-1813, ALFRED GIESSING.
- 3.45-4.45.—Andante Lento ..... Patti Scherzer
- 4.45-5.45.—Toccata ..... Van Green KATE SMITH-GATES
- 5.50-6.10.—Paradies ..... ALFRED GIESSING
- 6.15-7.15.—"Filtered Philosophy," by the Alchemist, NELLY RHYMES Dr Arthur H.H.
- 7.15-8.15.—It is reduction:
- 8.15-9.15.—Quartet, "Ding Dong Dell."
- 9.15-10.15.—Quartet, "The Duke of York."
- 10.15-11.0.—Soprano, "Little Miss Muffet."
- 11.00-12.0.—Soprano and Contralto, "Sing a Song of Sixpence."
- 12.00-1.0.—Tenor, "Ride a Cock Horse."
- 1.00-2.0.—Quartet, "Queen of Hearts."
- 2.00-3.0.—Quartet, "Hey, Diddle, Diddle."
- 3.00-4.0.—Soprano and Tenor, "Mary, Mary Quite Contrary."
- 4.00-5.0.—Quartet, "Dickory, Dickory Dock."
- 5.00-6.0.—Quartet, "Humpty, Dumpty."
- 6.00-7.0.—Soprano and Contralto, "Little Bo-peep."
- 7.00-8.0.—Contralto and Bassoon, "Old Mother Hubbard."
- 8.00-9.0.—Baritone and Quartet, "Oh King Cole."
- 9.00-10.0.—WILHELM FORSTLANT and NELLIE JUDSON S.B. from London.
- 10.00-11.0.—The Man and the Moment, S.B. from London.
- 11.00-12.0.—Programme S.B. from London.

### SATURDAY, June 27th.

- 2.45-3.45.—The Station Trio.
- 3.45-4.45.—IDA SARMENT: Visitors' Day.
- 4.45-5.45.—Children's Letters.
- 5.50-6.10.—"Teens' Corner."
- 6.15-7.10.—Programme S.B. from London.
- 7.10-8.10.—Farmers' Corner: "The Story of the Horse" (Contd.), by Prof. W. JONES.
- 8.10-9.10.—ANNE STEVENS, F.W.C.F., Lecturer in Farriery, Leeds University.
- 9.10-12.0.—Programme S.B. from London.

(Continued from column 3)

- IDA SARMENT
- Little Brown Owl ..... Saunders
- Cuckoo in the Air (Request) ..... Sargent
- I Guess It's Love ..... Sargent
- THE ORCHESTRA
- Summer Days ..... Eric Carter
- RUBY BARLOW and EDWARD BONFIELD
- A Farce
- "AT THE PLAY" (by Ward E. Piggott).
- THE ORCHESTRA

- 'The Phantom Brigade' ..... Middleton
- Blue Danube Waltz ..... J. Kern
- Lane's Gig ..... I. Berlin
- IDA SARMENT

- Her Dream ..... Williams
- Just a Little One ..... Sterndale Bennett
- On Broadway ..... Lee
- IDA SARMENT

- IDA SARMENT
- 12.00-1.00—Programme S.B. from London.
- 1.00-2.00—THE ORCHESTRA
- Solo in "Nelly Nellie" ..... Sargent
- IDA SARMENT

- "A Top Flit" ..... Sargent
- I Knew Something ..... Barford
- THE ORCHESTRA
- Valse in A Minor, Op. 31 No. 2 ..... Chopin
- Medley of Medleys ..... Debussy

- 1.00—Close down.
- SATURDAY, June 27th.
- 3.30-4.30.—The Savanna Band.
- 5.00—CHILDREN'S CORNER: School of Mandolin School in "The Cockle Boat," by Felix Weil.

- 5.30-6.0.—Ch. lit. v. Letters.
- 6.40-7.40.—Programme S.B. from London.
- 7.40-8.55.—Mr. FRANK HEALD (John o' Trent); Outdoor Topics.
- 8.00-12.0.—Programme S.B. from London.

## Nottingham Programme.

SNC 326 M.

Week Beginning Sunday, June 21st.

### SUNDAY, June 21st.

- 3.30-5.30.—Programme S.B. from London.

- 5.30-10.30.—Programme S.B. from London.

### MONDAY, June 22nd.

- 1.30-2.30.—Mr. J. T. TRISTRAM.

- 2.30-3.30.—The Scale Picture Theatre Orchestra: Music Director, ANDREW JAMES.

- 3.30-4.30.—WOMEN'S TOPICS.

- 4.30-5.30.—CHILDREN'S CORNER.

- 5.30-6.30.—"Children's Letter."

- 6.30-7.15.—"Teens' Corner."

- 7.15-8.15.—Station Tape.

- 8.15-9.15.—Programme S.B. from London.

- 9.15-10.15.—Mr. J. M. DICKSON, B.Sc., A.M.I.Mech.E., "The History of Some Inventions," (3).

- 10.15-11.0.—Programme S.B. from London.

### TUESDAY, June 23rd.

- 1.30-2.30.—Mr. J. T. TRISTRAM.

- 2.30-3.30.—Lyons' Cafe Orchestra.

- 3.30-4.30.—WOMEN'S TOPICS.

- 4.30-5.30.—CHILDREN'S CORNER.

- 5.30-6.30.—"Teens' Corner."

- 6.30-7.15.—Dr. WYCHERLEY: "Caravanning."

- 7.15-8.15.—Programme S.B. from London.

- 8.15-9.15.—THE SAVANNA BAND, relayed from the Palace de Danza.

### WEDNESDAY, June 24th.

- 1.30-2.30.—Mr. J. T. TRISTRAM.

- 2.30-3.30.—Transmission to Schools: Mr. E. H. IRVINE, "A Walk Down the Tree."

- 3.30-4.30.—The Scale Picture Theatre Orchestra.

- 4.30-5.30.—CHILDREN'S CORNER.

- 5.30-6.30.—"Children's Letters."

- 6.30-7.15.—"Teens' Corner."

- 7.15-8.15.—Programme S.B. from London.

- 8.15-9.15.—FRIDAY, June 26th.

- 9.15-10.15.—Gramophone Records.

- 10.15-11.0.—Lyons' Cafe Orchestra.

- 11.00-12.0.—WOMEN'S TOPICS.

- 12.00-1.00.—CHILDREN'S CORNER.

- 1.00-2.00.—"Children's Letters."

- 2.00-3.00.—"Teens' Corner."

- 3.00-4.00.—Programme S.B. from London.

- 4.00-5.00.—Mr. E. L. CHILFORD, M.A., Famous Men of Nottinghamshire—(7).

- 5.00-6.00.—Thornton and the Thoroton Society.

- 6.00-7.00.—A Midsummer Concert.

- 7.00-8.00.—IDA SARMENT (Songs at the Piano).

- 8.00-9.00.—RUBY BARLOW (Comedy Sketches).

- 9.00-10.00.—EDWARD BONFIELD (Sketches).

- 10.00-11.00.—THE MIKADO ORCHESTRA (Musical Director).

- 11.00-12.00.—FREDERICK BOTTOMLEY (The Orchestra).

- 1.00-2.00.—March, "A Bunch of Roses," (R. Chaplin).

- 2.00-3.00.—Valse Song, "A Garden in Britain" (S. Bullard).

- 3.00-4.00.—Fox-trot, "Will You Remember Me?" (Dave, Sawley and R. Anna).

- 4.00-5.00.—IDA SARMENT.

- 5.00-6.00.—Song, "Never" (M. L. Banjo).

- 6.00-7.00.—"The Side Car" (P. Smith).

- 7.00-8.00.—"The Boy Next Door" (J. Smith).

- 8.00-9.00.—THE ORCHESTRA.

- 9.00-10.00.—Overture, "Miranda" (J. Smith).

- 10.00-11.00.—Valse, "The Bachelor" (R. Smith).

- 11.00-12.00.—RUBY BARLOW and EDWARD BONFIELD.

- 12.00-1.00.—Comedy Sketch.

- 1.00-2.00.—"THE PERFECT FAIR" (Vera Berenger).

- 2.00-3.00.—THE ORCHESTRA.

- 3.00-4.00.—Song, "Never" (A. Herbert, unknown).

- 4.00-5.00.—"The Side Car" (P. Smith).

- 5.00-6.00.—"The Boy Next Door" (J. Smith).

- 6.00-7.00.—THE ORCHESTRA.

- 7.00-8.00.—Overture, "Miranda" (J. Smith).

- 8.00-9.00.—Valse, "The Bachelor" (R. Smith).

- 9.00-10.00.—RUBY BARLOW and EDWARD BONFIELD.

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- 5.00-6.00.—Overture, "Miranda" (J. Smith).

- 6.00-7.00.—Valse, "The Bachelor" (R. Smith).

- 7.00-8.00.—RUBY BARLOW and EDWARD BONFIELD.

- 8.00-9.00.—Comedy Sketch.

- 9.00-10.00.—"THE PERFECT FAIR" (Vera Berenger).

- 10.00-11.00.—THE ORCHESTRA.

- 11.00-12.00.—Song, "Never" (A. Herbert, unknown).

- 12.00-1.00.—"The Side Car" (P. Smith).

- 1.00-2.00.—"The Boy Next Door" (J. Smith).

- 2.00-3.00.—THE ORCHESTRA.

- 3.00-4.00.—Overture, "Miranda" (J. Smith).

- 4.00-5.00.—Valse, "The Bachelor" (R. Smith).

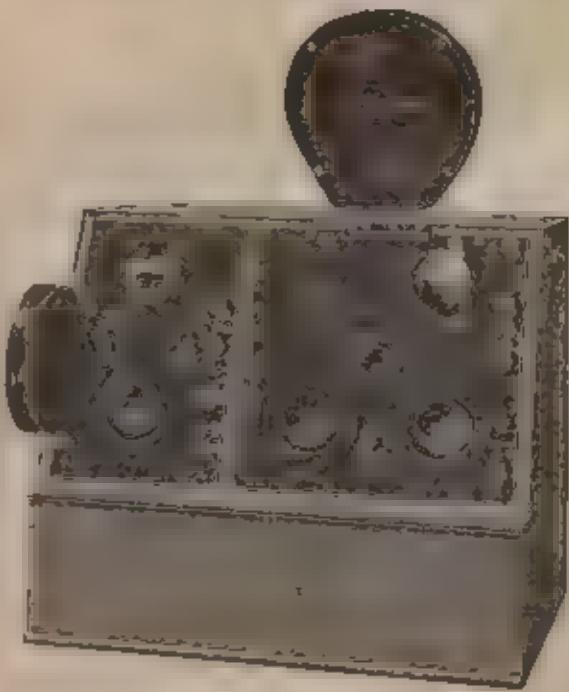
- 5.00-6.00.—RUBY BARLOW and EDWARD BONFIELD.

- 6.00-7.00.—Comedy Sketch.

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is the very thing you have been desiring—so distinct and different from everything else. Compact, neat, light and strong, the Edison Bell Speaker gives you just what is broadcast—no more, nor less. It provides you with the very voices (human and instrumental) and other sounds transmitted from the broadcasting stations and thus without any of the distortion which so frequently mars reproduction by other speakers.

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**Reduced Price     - - - - £2 2s.**

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**Liverpool Programme.**

6.15 M.

Week Beginning Sunday, June 21st.

SUNDAY, June 21st.

3.30-5.30.—Programme S.B. from London.  
8.30-9.0.—Religious Service from Studio. Address by the Rev. FREDERIC SCHAFFER.  
9.0-10.30.—Programme S.B. from London.

MONDAY, June 22nd.

11.0-12.0.—Military Concert.  
12.0-4.30.—Orchestra, relayed from the Trocadero Cinema.

5.45.—Children's Letters.

5.55.—CHILDREN'S CORNER.

6.25.—Tales.

6.45.—Programme S.B. from London.

7.45.—Mr. G. H. BOWKELT on "Choosing

10.30.

8.0-11.0.—Programme S.B. from London.

TUESDAY, June 23rd.

3.0.—WOMEN'S HALF HOUR.  
4.0.—Sir Harry Lauder and his Orchestra, relayed from the Scala Super Cinema.

5.45.—Children's Letters.

5.55.—CHILDREN'S CORNER.

6.25.—Tales.

6.45.—Programme S.B. from London.

WEDNESDAY, June 24th.

1.0.—Military Concert.  
3.30-4.30.—The Studio Pianoforte Quartet and Augusta Padron (Concerto).

5.45.—Children's Letters.

5.55.—CHILDREN'S CORNER.

6.25.—Boys' Brigade Tales.

6.45.—Programme S.B. from London.

7.45.—Station Director's Tales.

8.0-11.0.—Programme S.B. from London.

THURSDAY, June 25th.

3.30.—WOMEN'S HALF HOUR.

4.0-5.0.—Orchestra, relayed from the Fox Cinema.

5.45.—Children's Letters.

5.55.—CHILDREN'S CORNER.

6.25.—Tales Corner.

6.45.—Programme S.B. from London.

FRIDAY, June 26th.

3.30-4.30.—Trumanogram to Schools: Natural History Talk, No. 2, by Mr. Geoffrey Page.

4.0-5.0.—The Station String Quartet and Dorothy Lewis (Soprano).

5.45.—Children's Letters.

5.55.—CHILDREN'S CORNER.

6.25.—Tales Corner.

6.45.—Programme S.B. from London.

7.45.—Loyalty Tales.

REQUEST PROGRAMME.

8.0.—The various parts of this programme will be selected from requests forwarded by listeners.

10.0.—W. A. FRITH'S FORECAST and NEWS.  
S.B. from London.

"The Man and the Moment." S.B. from London.

Local News.

11.30.—Invaluable Programme (Continued).

11.0.—Close down.

SATURDAY, June 27th.

2.0-4.0.—Mr. Ellington's Organ Recital, relayed from St. George's Hall.

5.45.—Children's Letters.

5.55.—CHILDREN'S CORNER.

6.25.—Tales Corner.

6.45.—Programme S.B. from London.

EVENING.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is included sparsely to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," E-11, Southampton Street, Strand, London, W.C.2.



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# "What Pelmanism Has Done For Me"

PUBLICATION WHICH ESTABLISHES ONCE AND FOR ALL THE ENORMOUS VALUE OF SCIENTIFIC MIND-TRAINING TO MEN & WOMEN OF EVERY PROFESSION, TRADE & OCCUPATION

THESE has been issued a 16-page publication which establishes once and for all the enormous value of scientific mind-training to men and women of every Profession, Trade and Occupation.

It is entitled "What Pelmanism Has Done For Me" and is composed entirely of letters received by the Pelman Institute from men and women who have trained their minds by means of the famous Pelman System.

These letters describe some of the benefits gained as a result of following a course of Pelmanism. The variety of the benefits is as remarkable as the varied nature of the occupations represented by the writers of these reports.

Here are a few summarised extracts from this publication, which will be sent free of cost to every reader who applies for it to-day.

A Insurance Secretary writes that he has secured a higher position which he attributes very largely to the "interest and stimulus derived from his study of Pelmanism."

A Clerk reports that since taking Pelmanism he has been transferred to a more responsible position.

A Lady Student states that she has passed an examination with great success and "attributes this honour to the study of the Pelman System."

An Artist writes: "The results are wonderful. What I have gained up to the present could never be equalled even had I paid £50."

A Civil Draughtsman states that Pelmanism has improved his ability to negotiate and discuss policy with his superiors in business and has removed the "somewhat indomitable reserve" which was holding him back.

A Student writes that Pelmanism has given him an astonishing facility in memorising which has greatly helped him to pass examinations.

A Salesman reports that since starting Pelman training he has bettered his position and brought in a great deal of new business.

A Sub-Postmaster writes: "Pelmanism is the best thing on earth. It has done me a world of good already."

A Clerk writes: "There is no quackery about Pelmanism and although everything seems so simple, yet there is something about its simplicity that should appeal to the most shy and un-directed young."

An Engineer writes: "I have benefited considerably by the Course, having obtained a better position than the one I previously held."

A Farmer reports that Pelmanism has improved his powers of quick Perception and his Memory and has given him more Self-Confidence and a greater interest in life.

A Clerk reports that he has "received a substantial rise" and has been "star-marked for a good position."

A Shop Assistant states that he has been able to secure a new position with twice his previous salary.

An Airman writes that since starting Pelmanism he has had two promotions with about 50 per cent increase in pay.

An Insurance Clerk writes: "Financially I am over 30 per cent better off than before mentally and physically, I am some hundreds per cent better off."

An Assistant Manager reports that he is indebted to Pelmanism for his present position. The Course has given him Courage, Hope and Confidence.

An Advertising Introducer writes that Pelmanism has played a big part in his progress. "The Little Grey Books are the greatest treasure in my bookcase."

A Lady Student writes that she has passed an examination at Girton. "This, I am sure, is owing to your Course."



A Telegraphist writes that he has improved his observation and has thus been able to suggest certain improvements in apparatus, for one of which he has received a cash award from the Department.

A Clerk states that he has improved his Memory by about 100 per cent.

A Shop Manager reports that he has improved his powers of Concentration.

A Civil Engineer writes: "I find my confidence in front of other people is disappearing."

A Cotton Salesman reports a rise in salary of 45 per cent.

A Clerk reports that as a result of Pelmanism he has developed Self-Confidence and secured an increased salary.

A Student of Medicine reports that he has increased his Memory and Quickness of Understanding.

A Secretary and Cashier reports an increase of 100 in salary.

A Clerk reports two increases of salary in twelve months.

A Doctor states that as a result of Pelmanism his Concentration and his Will Power are much better, and his Will Power and his Self-Confidence have increased.

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If you would like to call at the Pelman Institute one day and see the Chief Consultant please do so. He will be pleased to advise you on any point about which you may have some doubt and will charge no fee for the consultation.

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If coupon is sent in an OPEN envelope it only needs a stamp.

**Plymouth Programme.**

5 PY 338 M.

Week Beginning, Sunday, June 21st.

SUNDAY, June 21st.

3.30-4.30. *Programme S.B. from London.*8.30-10.30. *Programme S.B. from London.*

MONDAY, June 22nd.

11.30-12.30. *Gramophone Recitals*

9.30-4.30. Ernest Manning and his Orchestra relieved from the New Palace in Cinema

5. WOMEN'S TOILETS

7.30-8.30. *Music Box*8.30-9.30. *Children's Corner*9.30-11.00. *Programme S.B. from London.*

TUESDAY, June 23rd.

1.30-4.30. Ernest Manning and his Orchestra

5. WOMEN'S TOILETS

7.30-8.30. *Music Box*8.30-9.30. *Children's Corner*9.30-11.00. *Programme S.B. from London.*

WEDNESDAY, June 24th

11.30-12.30. *Gramophone Record*

2.0. Plymouth Hospitals Exhibition. Opening Speeches by the Rt. Hon. Lord St. Levan, and others. Sponsored by Manned War Benevolent Fund

5.0. *WOMEN'S TOILETS*6.30. *Children's Letters*6.35-8.30. *Children's Corner*9.30-11.00. *Programme S.B. from London.*

THURSDAY, June 25th.

4.1. *Albert Jackson and his Trio, relieved**from the Royal Hotel*5.0. *WOMEN'S TOILETS*5.30-6.30. *Laurel and Hardy*6.35-8.30. *Children's Corner*9.30-11.00. *Programme S.B. from London.*

FRIDAY, June 26th.

3.0. Talk to Secretary Col. W. P. Drury "The French Mind and the English" *Afternoon Master Class*. Mr. W. P. Drury, Music Advisor5.0. *Albert Fullbrook and his Trio*5.0. *WOMEN'S TOILETS*6.35-8.30. *Children's Corner*9.30-10.30. *Programme S.B. from London.*7.40-7.55. *Mrs. LESLIE KEENE*: "My Hobbies" *Blondie*

GERTRUDE McMAHON (Solo Violin)

ALAN MANSFIELD (Tenor).

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Valse "The Chorus Girl" *Alma*

THE QUARTET

L'Amour "I Love You"

Musical in "Do Gold Go" *Tommy Sutton*"The Land of Cleopatra" *Sullivan*Guitar Solo *McMahon*."Londonderry Air" *O'Connor Morris*"Home, Sweet Home" *McMahon*

THE BAND

Selection, "The Merry Widow" *Léhar*

Interlude. Speech by "Cassilis".

Individuality.

9.0. Bandman F. LAMONT

Comet Solo, "The Children's Home" *Cohen*

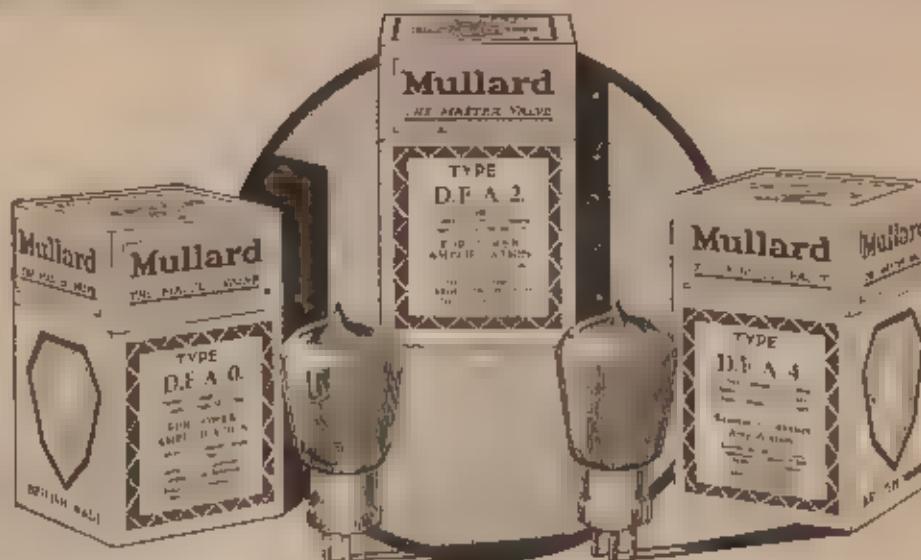
ALAN MANSFIELD

"The Land of Cleopatra" *Sullivan*Vocal Solo "Loughlan" *McMahon*Piano Solo "The Lily of Ballymena" *McMahon*Harp Solo "Home" *McMahon*

9.15. GERTUDE McMAHON

"The Land of Cleopatra" *Sullivan*

(Concluded in column 2, page 613.)

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**Sheffield Programme.**

6FL 301 M.

Week Beginning Sunday, June 21st.

SUNDAY, June 21st.

3.30-5.30. 1 Programme S.B. from London.

MONDAY, June 22nd

4.30-5.30 Gramophone Records  
after played from the Grand Hotel

WOMEN'S CORNER

CHILDREN'S CORNER

5.30-6.30

Programme S.B. from London

6.0-11.0—Programme S.H. from London

WEDNESDAY, June 24th.

1.30-2.30 Gramophone 1—  
Gramophone Lessons—Movie

3.0-4.30 WOMEN'S CORNER

5.30-6.30 CHILDREN'S CORNER

7.0-8.30 Children's Letters

8.30-9.30 Programme S.B. from London

10.0-11.0 Life Amongst the Samiyedens " Report

Mr. J. A. DAW

9.30-11.0—Programme S.B. from London

THURSDAY, June 23rd, THURS., June 29th.

11.30-12.30 Gramophone Records

3.30-4.30—Orchestra played from the Albert

1.30-2.30 WOMEN'S CORNER

5.30-6.30 CHILDREN'S CORNER

6.15-6.30 Children's Letters

4.30-5.30 Programme S.B. from London

4.30-5.30 M. FREDERICK DATALLER "The Music

2. Mornings at Four" (Tues.)

FRIDAY, June 26th.

1.30-2.30 Gramophone Records

4.30-5.30 Orchestra played from the Grand Hotel

5.30-6.30 WOMEN'S CORNER

6.15-6.30 CHILDREN'S CORNER

7.0-8.30 Children's Letters

8.30-9.30 Programme S.B. from London

7.45-8.30 Mr. R. WRIGHT, B.A.,

Psychology—(6) The Gentle

2. Mornings at Four

THE LINCOLN CLOISTER

QUARTET

PAULINE GAMBLE (Soprano).

ALAN SMITH (Violin).

HARRY ANSON (Piano)

4.30-5.30 ALICE ALLEN

Home Lot 1 in Job

Lot 2 in Job

Love and Courage " "

PEGGY GALLAGHER

Snowflakes " "

ALAN SMITH

2. Mornings at Four

Melody, "Green Bushes" " " set. Moffat

Dance, "Red Petticoat" " " set. Moffat

THE Q. OF A. LTD

Song of the Volga Boatmen

Traditional Russian Folk Song

"I Love My Jean" " " set. G. J. Bennett

The Trywing Tree " " set. G. J. Bennett

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Al. &amp; N. Miller " " set. G. J. Bennett

The Shepherd " " set. G. J. Bennett

The Lovers " " set. G. J. Bennett

A Brown Bird Singing " " set. G. J. Bennett

Spring's Walkong " " set. G. J. Bennett

(Continued on page 613.)



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No other Loud Speaker can approach the Brown for truthful reproduction because none other can utilize its famous tuned reed principle which are protected by patents throughout the world. Just as the famous Brown A-type Headphones are adjudged the standard by which all others are measured, so Brown Loud Speakers are chosen by critics as being the nearest approach to perfection that science and modern engineering practice have yet evolved.

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—by means of the Burndept Ethophone Wavemeter

**W**ITH the Ethophone Wavemeter, you can easily tune your set to a distant station, without causing "interference" by oscillating and you can also locate stations by measuring their wave-lengths with the Wavemeter and then consulting the tables published in the technical press.

When you have such an accessory as the Ethophone Wavemeter, the operation of your set is simplified and you can get more enjoyment with less trouble.

This new Wavemeter is complete in itself and can be read at a glance. It has two ranges, covering British and European broadcast stations—200-500 and 800-2000 metres; either range being selected by means of a switch. The accuracy of the calibration is well in excess of the requirements of owners of broadcast sets. The Wavemeter is very "sharp." Further particulars of this useful Burndept instrument will be sent on request.



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Ethophone Wavemeter, in polished mahogany cabinet - £6 6s.

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Grid current	0.005 ma.
Max. plate voltage	150 volts
Type B.3	4 each
Plate current	0.45 ma.
Grid current	0.005 ma.
Max. plate voltage	150 volts
Type B.5	15-6 each
Plate current	0.45 ma.
Filament current	0.005 ma.
Max. plate voltage	60 volts
POWER AMPLIFYING VALVES	
Type B.4	2-8 each
Plate current	0.25 ma.
Grid current	0.005 ma.
Max. plate voltage	150 volts
Type D.6	22-8 each
Plate current	0.25 ma.
Grid current	0.005 ma.
Max. plate voltage	150 volts
Type B.7	24-8 each
Plate current	0.25 ma.
Grid current	0.005 ma.
Max. plate voltage	150 volts

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From all Electricians and Radio Dealers

# B.T.H. RADIO VALVES

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Advertisement of The British Thomson-Houston Co., Ltd.

**Sheffield Programme.**

(Continued from page 611.)

## L. ENDESSAY

The Farmer's Wife ..... Anderson Johnson  
Sir L. de Noël ..... The  
THE QUARTET.  
L. Ian Hay ..... A.D.  
W. the Swallows ..... S.B. from London.  
1. 6.30 Programme S.B. from London.  
C. THE QUINTET  
The Image of the Rose ..... H. Cook  
HARRY ANSON BRIGGS.  
Old Man and Jim ..... Whitcombe Riley  
John ..... Dickens  
The Village Doctor ..... French  
PEGGY ANN ..... Anderson  
In Springtime ..... Neuber  
Still as the Night ..... Hobson  
1.0.—Close down

SATURDAY, June 27th.

4.0 On board relaxed by the Grand Hotel  
4.12 WOMEN'S CORNER  
5.30 CHILDREN'S CORNER  
6.0 The Old Lady ..... Letitia  
7.40 S.B. from London  
8.0 The Story of Coal Mining by  
Dudson

8.0 9.30 Transmitter from a Coal Mine.

S.B. to all Stations except Newcastle  
The reception of programmes broadcast  
from the surface of the earth is to-day a  
possibility to pick up signals from  
a distance. Equally simple, the hydro-  
phone has enabled us to transmit submarine  
noises. It remains, then, to broadcast  
from under the earth's surface, and this  
we propose to do to-night.

For some time now we have been work-  
ing at the problem of how to do this. The  
station is the Nouvilly Colliery, near  
Sheffield, and the microphone will  
be placed in the Park Gate Seam, at a depth  
of about 1,000 feet. The transmitter will  
be placed in the face of the

The station is to be heard will be  
arranged by the Manager of the mine,  
and will be

1. COAL CUTTER  
2. SHOT BORE  
3. EXPLOSION OF SHOT  
4. COAL SEAM  
5. ENGINE TONES  
6. SIGNALS TRAINS  
7. SIGNALLING APPARATUS OF  
THE COAL MINE

8.0 Programme S.B. from London.

**Plymouth Programme.**

(Continued from page 609.)

5.10 P. O. GAVEN ISHP  
I Don't Want to Get Married  
Isoland, Bremen, and Strom  
The Photo of the Girl I Left Behind  
4.0 9.30

THE BAND  
Pot pourri, "Mendous Memories" Puck  
10.0-10.30 Programme S.B. from London

10.30 Popular Pieces  
GERTRUDE McMAHON

Sc. 10.30 Scotch Airs ..... Samson

THE QUARTET  
Drunk To Me Only With Thine Eyes

arr. Elsie Button  
Robin Adair ..... arr. Carter  
Alan Water ..... arr. Elsie Button  
Annie Laurie ..... THE BAND

Sc. 10.30 A Nana Nodette ..... The Band  
11.0 9.30

SATURDAY, June 27th  
11.0 Military Bands at Fair and Exhibitions

1.0 WOMEN'S CORNER  
2.0 CHILDREN'S CORNER  
5.10 S.B. from London  
6.0 11.0 S.B. from London.

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*and solve your  
accumulator charging  
difficulties*

The trouble and expense of continual  
accumulator recharging are the chief  
sources of annoyance to the valve user.  
You can change all this

TO ENSURE EFFICIENCY  
WITH ECONOMY  
**FIT**

## TYPE D.E.3 REDUCED PRICE 16/6

If you have a multi-valve set Bright emitter valves  
mean heavy bulky accumulators and constant recharging.  
Even dull emitters of the 3 amp. class may constitute  
a heavy drain if several are used. The D.E.3 will  
make your accumulator last from five to ten times as  
long on one charge.

If you have a single or two-valve set With the  
D.E.3 you can use a 4-volt accumulator of half the  
usual size; or it may be dispensed with altogether, and  
dry cells substituted.

If you have a crystal set By adding a D.E.3 valve  
as amplifier you may enjoy all the advantages of pure  
loudspeaker reproduction without the trouble and worry  
of accumulator charging.

### FIGURES SPEAK FOR THEMSELVES

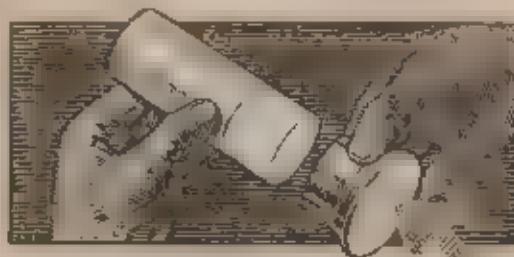
CAPACITY OF ACCUMULATOR	11.0 9.30 EMMITTER 0.3 AMPS					HOURS D.E.3 DULL EMMITTER 0.06 AMPS				
	Number of Valves.					Number of Valves.				
	1	2	3	4	5	1	2	3	4	5
20 ampere hours	66	33	22	16	13	330	166	110	82	66
40 ampere hours	132	66	44	32	26	—	332	220	164	132
60 ampere hours	198	99	66	48	39	—	—	330	246	200

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elevator wh ch  
makes Gibbs  
Holder the  
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most efficient  
and con  
venient in the  
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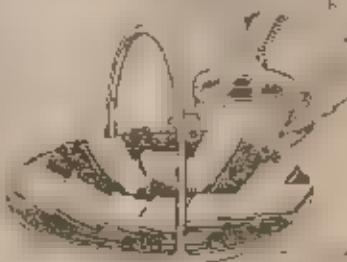
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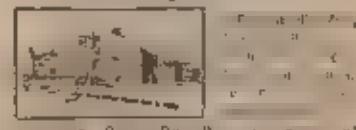


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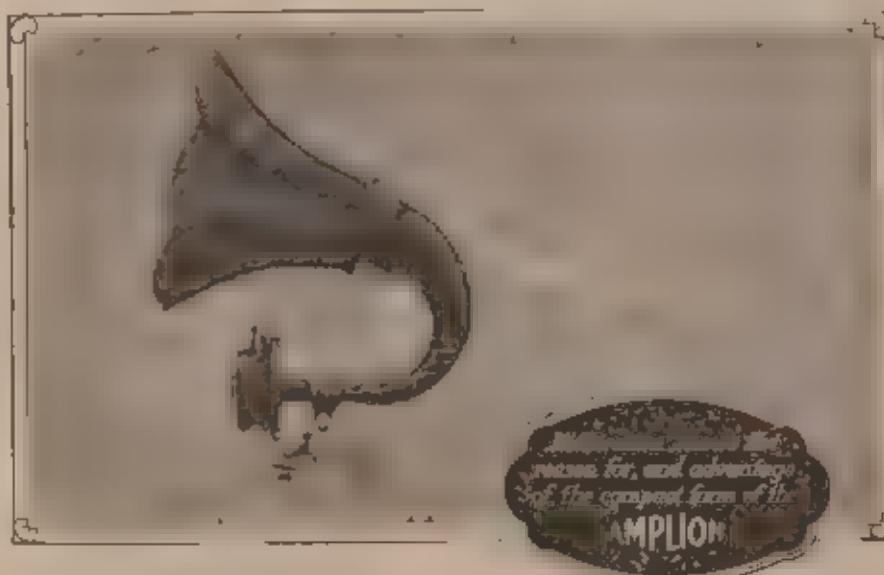


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Week Beginning Sunday, June 21st.

SUNDAY, June 21st  
Programme S.B. from London  
8.30—9.30. "Music from the Studio." The  
E. RABIER Radio Symphony  
Orchestra, Stoke Wesleyan Church  
10.30—11.30. "A Broadcast S.B. from London."  
  
MONDAY, June 22nd  
8.30—9.30. "Music from the Studio." The  
Musical Director, Mr. G. K. H.  
  
5.00. CHILDREN'S CORNER  
6.00—11.00. "Programme S.B. from London."  
  
TUESDAY, June 23rd, THURSDAY,  
June 25th, and SATURDAY, June 27th.  
2.30—3.30. "Monday Concert" (Festivals).  
3.00—3.30. WOMEN'S CORNER  
3.30—4.30. The Majestic Cinema Orchestra  
4.00—4.30. Children's Letter  
4.30—5.00. CHILDREN'S CORNER  
5.00 onwards.—"Programme S.B. from London."  
  
WEDNESDAY, June 24th.  
10.30—11.30. Gramophone Records of the Week  
11.00—11.30. "Children's Corner"  
11.30—12.00. "CHILDREN'S CORNER"  
12.00—12.30. "Programme S.B. from London."  
  
FRIDAY, June 26th.  
12.30—1.30. Matinee Concert  
3.00. Transmission to Schools. Mr. T. Lowe  
  
30.4.30. The Majestic Cinema Orchestra in  
Children's Letters  
6.00. CHILDREN'S CORNER  
6.30—7.40. "Programme S.B. from London."  
10.—First in Trips  
WINIFRED BRADY (Soprano)  
ETHEL FREEGARDE (Contralto)  
JACK WRIGHT (Tenor)  
B. P. NICHOLSON (Piano)  
MARGARET W. FOX (Alto)  
W. T. BONNELL (Accompanist)  
GEORGE BARKERFIELD (Organist)  
CHAMBER ORCHESTRA  
  
8.00. QUARTET  
Act I. Scene 1. "Il Trovatore".....  
Act II. Scene 1. "Mary and the Wulfs".....  
Overture.....  
Act I. "Tosca".....  
R. BERNARD ROSS  
P. Bonyard Heath  
ETHEL FREEGARDE  
Flower Song.....  
JACK WRIGHT  
Al Hall (The Devil).....  
WINIFRED BRADY  
King of Thule  
Jewels.....  
ETHEL FREEGARDE  
Requiescat  
QUARTET  
Act IV. "Dame de la Rose".....  
THE ORCHESTRA  
Romance "Sois Parole".....  
R. BERNARD ROSS  
Prologue, "Préludes".....  
Lennecello  
JACK WRIGHT  
On W. C. M. ....  
I. D. ....  
Romance ("Mignon") .....  
Thomas  
R. BERNARD ROSS.  
Toreador Song ("Carmen") .....  
Biel  
WINIFRED BRADY.  
One Fine Day" .....  
JACK WRIGHT  
"Plane in the Summer Wind" ..  
QUARTET  
"Rappel to" .....  
Ferd  
10.30—10.30. "Programme S.B. from London."  
10.30. THE ORCHESTRA  
"Anda asan Serenade" .....  
Mouret du Printemps  
Beethoven, arr. F. Salabert  
Overture, "La Sylphe" .....  
Amber  
11.00.—Close down.

# The "DRAGON" SHAPE *An Explanation of interest*



**I**N Loud Speaker design it is important to secure the utmost efficiency in every essential detail, but at the same time the desirability of an attractive ensemble must not be lost sight of.

Without sacrificing one iota in the way of appearance, the AMPLION has the technical advantage of an extended and correctly developing sound conduit terminating in a radiating or amplifying trumpet occupying, together, a comparatively restricted space owing to the origination of the unique and now well-known "Dragon" shape.

Let the electro-magnetic element be of the most effective type, as that of the AMPLION certainly is, it is

necessary to employ a lengthy acoustic duct of appropriate contour to enable the Loud Speaker to reproduce in full volume and tone.

To illustrate the outstanding feature of AMPLION "Dragon" design the "New" Junior-de-Luxe, Model AR 114, is shown as an example. With a back-to-front measurement of 11½ inches only, there is afforded the equivalent of a "straight horn" Loud Speaker, having an overall length of 21½ inches.

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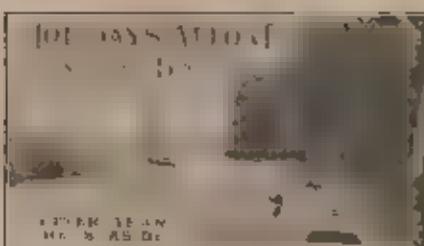


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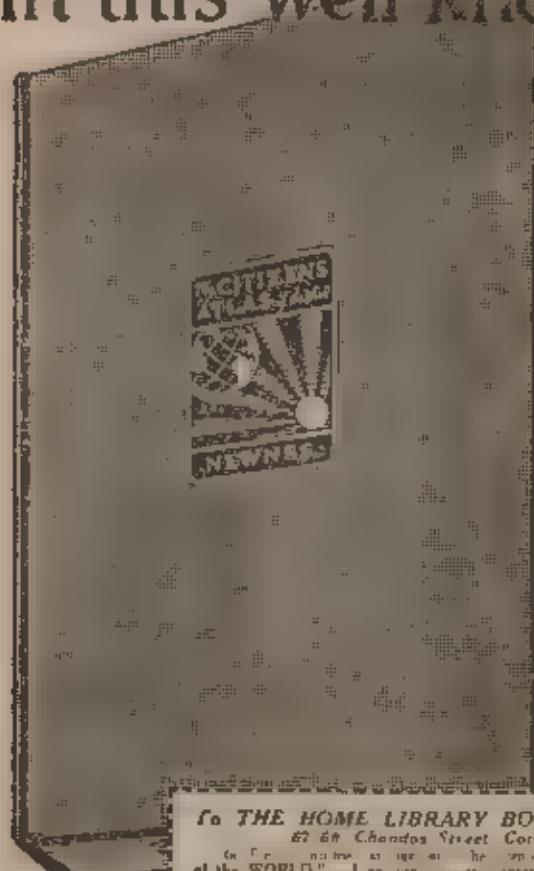


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